

WRIGHT, GEORGE
FREDERICK H.

DRAWER 19A

11. 2009 525 02724

Artist's-W

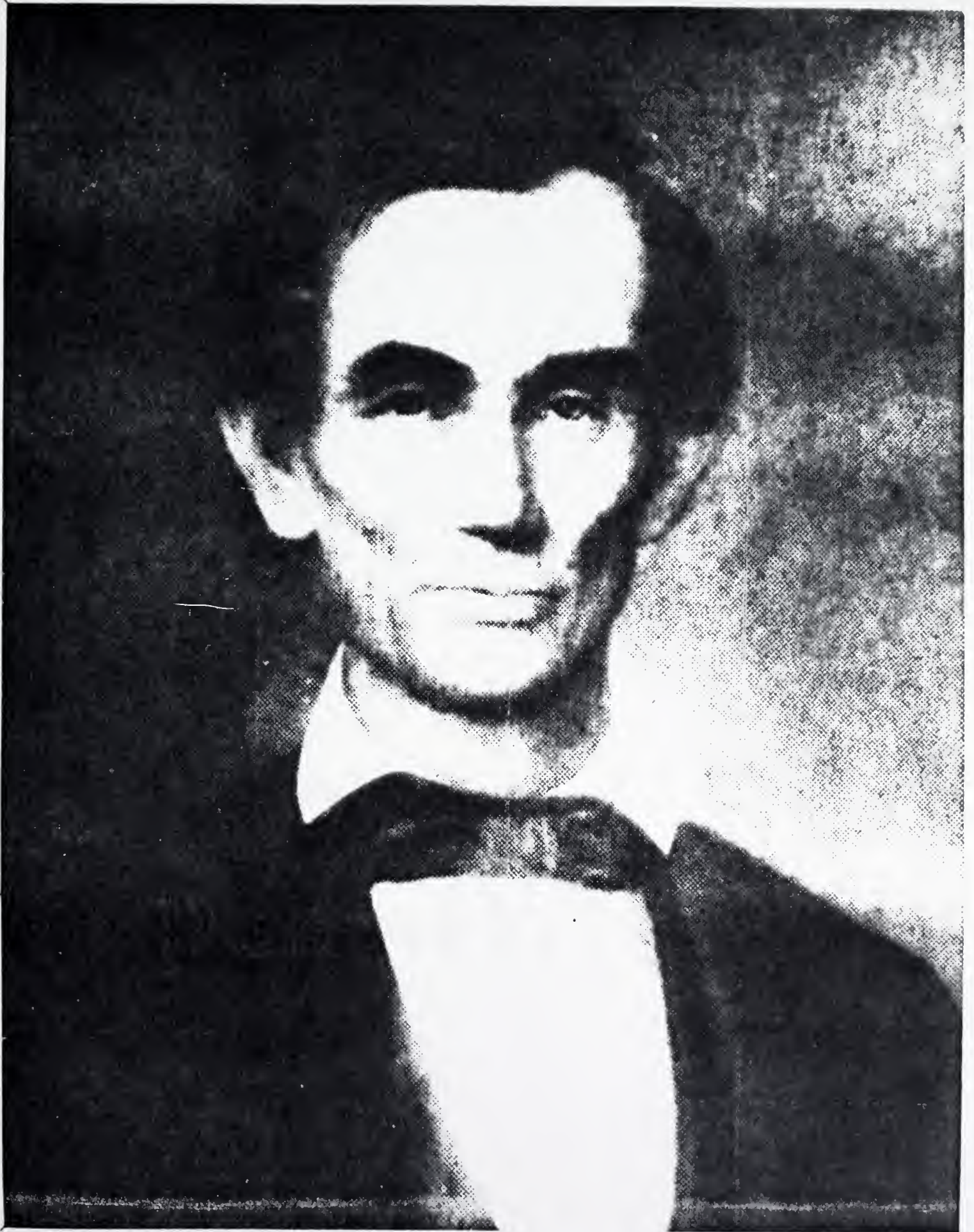
Artists of Abraham Lincoln portraits

George F. Wright

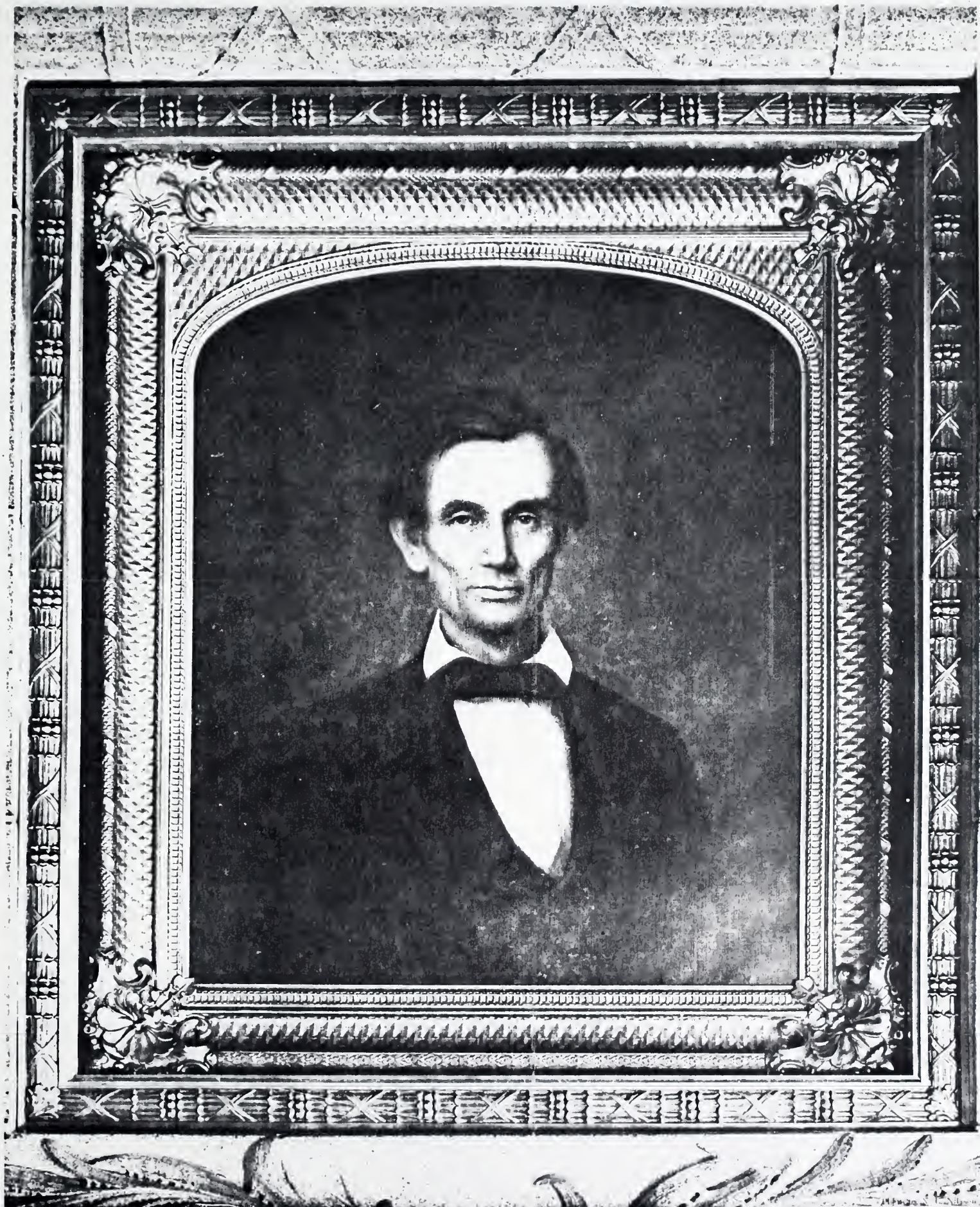
Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection

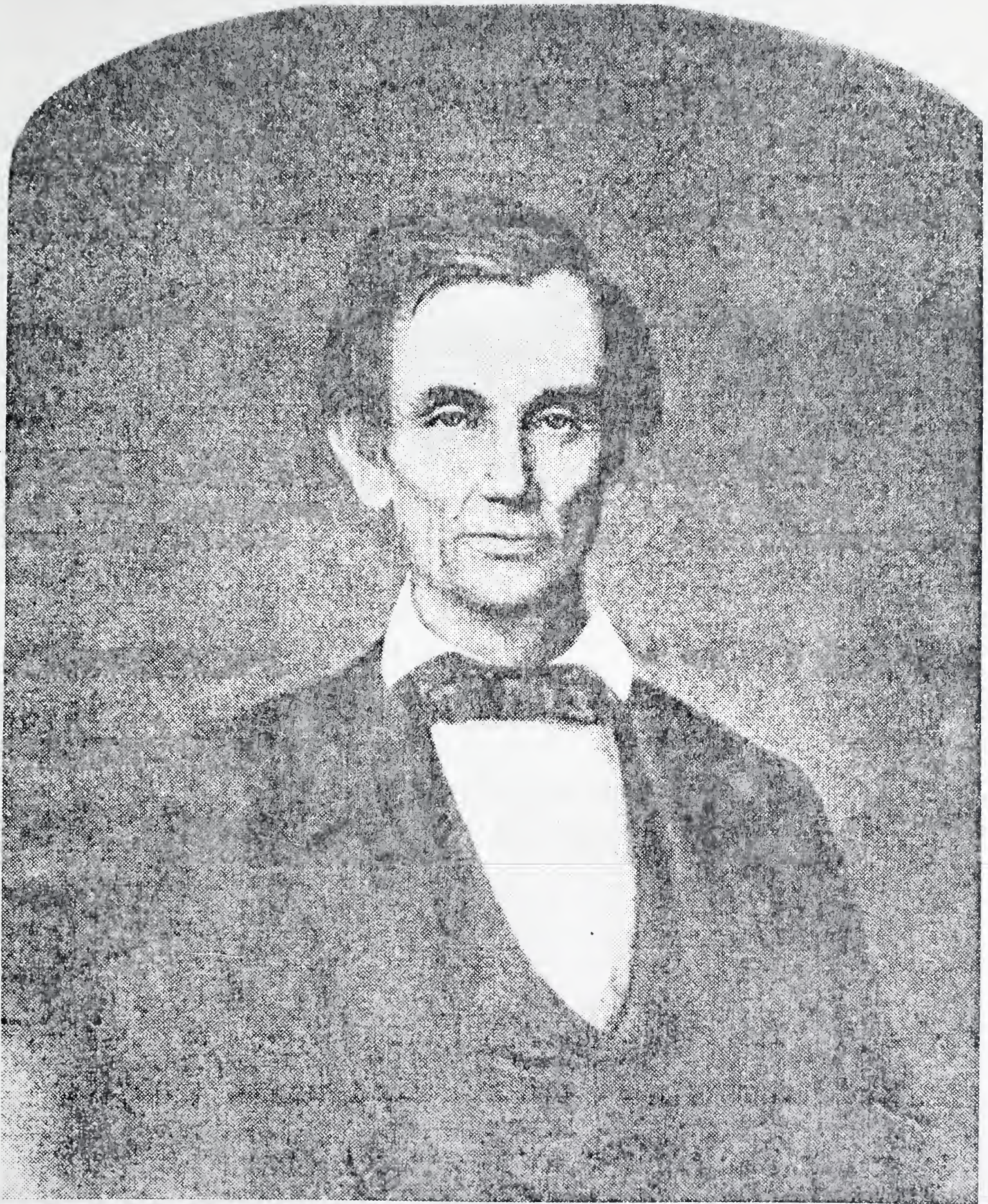
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Books
and Pictures
Relating to
Abraham Lincoln
and Illinois
a Specialty

Springfield, Ill., Jan 1 1917

Mr. W. B. Truesdell
New York

Dear Sir

Your letter in regard to portrait of Lincoln was rec'd during the holiday rush and I am just now able to give it attention. I enclose the statement slip which goes with each portrait and will say in addition that I call it the Butler portrait because out of the half dozen pictures made at that time, this was selected as being best and was bought and owned by the Butler family of this city until about two years ago, when E. W. Payne

bought it and it is now on
exhibition at the State Nat. Bank.
Of the 100 copies to which I
limited the edition - all are
sold but one (No 95) and price
of this is 15⁰⁰ delivered. There
was a question as to the identity
of the artist but that is now
clear - the artist being Harry
Wright, at that time living here.
The sittings were made in
the old State House building (now
Sangamon County Court house).

This is locally considered
an extra fine likeness of
Lincoln.

Rush

H E Barker

*222 LICK BLDG, San Francisco, Cal. Jan 22 1917.

Mr. Wmfred Porter Jewedell

*137 W. 70th St, N. Y. City

Dear Sir:

Your request of Nov. 19th reached me some little time ago. Careful perusal has been given your proposition. 'Tis true, I have a Painting from life of the honored LINCOLN. It is life size, about three quarters length in oil colors. My inclination is to favor your wish but naturally desire to fully protect my interests at same time. It should go without saying that a copyright is held on the Painting and upon photos made. It seems best, and prudent, if you have duplicate made in color that the same be copyrighted in my name,



"222 Lick Bldg, San Francisco, Cal. Mar. 22" 1917.

Mr. Winifred Porter Inceadell

"137 W. 70th St. N. Y. City, N. Y.

Dear Sir: Your reply came in due time. A photo was had of the Lincoln painting but shortly after my arrival to the East a year ago Sept., a fire swept the buildings on our farm and where 'tis suspected the pho & plate were. Even if not there, their location mid my effects is too indefinite for directions to be given so another could find them.

If you write me a letter - an agreement - and have it witnessed, in tenor, substance, about as the skeleton form herein runs, my aim is to grant your request (and more promptly than these letters), giving an introduction to the librarian, and submit the salient points in the painting's history.

Will there be an available copy of the

issue, if so, its expense?

Yours truly

John Stanton Palmer

2

and that you be granted the privilege to use
for the special purpose in a publication
entitled ——— and for that only.

What size plate do you meditate?

How large edition to issue?

Assuming that such work as you wish
to do in duplication would be done at the
Public Library where the Portrait is now located
and without special inconvenience to the library
people. If we act, it seems well to have
an agreement embodying the points touched
upon herein.

Awaiting further particulars, I remain

Yours truly

John Stanton Palmer

address as above.

References would be
be acknowledged.

"222 Lick Bldg, San Francisco, Cal. Mar. 22" 1917.

Mr. Winfred Porter Truesdell

"137 W. 70" St. N. Y. City, N. Y.

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Yours truly

John Stanton Palmer

FORM FOR AGREEMENT REPLY

*137W. &c

N.Y.

John Stanton Pace -

*222 Lick

I am arranging to publish a book; the edition of which will be not over 200 copies, to include a presentation of all the photos from life to be found of Abraham Lincoln, together with copies of all paintings of him from life, and would deem it a special favor if allowed to make a copy by photography or photogravure in black and white or in color, as appears best, of the painting you own of Lincoln by George Frederick Wright from life to appear in said book.

If my request is granted, in consideration of the favor I agree to have the reproduction protected by Copyright in your name and ownership and will make use of it in the abovementioned book and there only, giving you full credits of copyrights. Naturally, I personally, shall copyright my book as a whole. I would also appreciate the act if the salient points or particulars of the paintings history are given in order that same may appear in connection with the reproduction in said book.

Witness to W. P. J. signature

Signed

JOSEPH L. PEACOCK, LIBRARIAN.

WESTERLY PUBLIC LIBRARY,

WESTERLY, R. I.

December 7, 1918.

Mr. W. P. Truesdell,
New York City.

My dear Sir:-

Your letter addressed to the librarian of the Stonington library has been forwarded to me. We have in our art gallery the painting of Lincoln owned by Mr. John S. Palmer. He has written me about someone likely to come here to photograph the likeness, the same to be published in a book on the Portraits of Lincoln. I shall be very glad to have you come and take a photograph of the painting, for it is worthy a place in your collection.

Very truly yours,

If you need to take up the matter further with J. L. Peacock. Mr. Palmer, you can get his present address from Mr. S. B. Palmer, Mystic, Ct.

Stephen B. Palmer

Mystic, Connecticut

Jan 1st 1919

Mr W P Duesdell
New York

Dear Sir

Mr John S Palmer
Reseadero
California

is my brother's address
at this time

Yours truly
Stephen B Palmer



Presadero, Calif. July. 17th 1919.

Mr. W. P. Truesdell

* 121 W. 73rd St. N.Y. City

Dear Sir;

Yours of recent date has attention.
As this matter has rested in mind a letter of compliance was mailed quite some time ago. Not hearing in return, the conclusion was drawn that the war's sad havoc had again delayed your plans.

Permission to reproduce the painting but copyrighted in my name ^{and} only to be used in the limited issue book, a copy or two of said reproduction or reproductions to be forwarded me as to appear in the book, is hereby given. I also anticipate and naturally would greatly appreciate the act if option be given to purchase a copy of the book to be issued, at a reasonable price as you are able to name.

Am enclosing the main facts in the Painting's history. A letter recently received from Mrs. Grace B. Billings - the girl who suggested which goes into particulars of her girlish act; Mr. Lincoln's reply re and embodies much of human interest. If deemed of interest in enlarging the history will submit for same.

Also find letter herein to Rev. Peacock.

Awaiting response I am

Yours truly John S. Palmer

A history of the Painting of the lamented LINCOLN from life by Geo. Frederick Wright.

These particulars were obtained mainly from the artist's widow during 1892 - 7 by its present owner, John Stanton Palmer.

The artist visited Springfield, Ill., during the fall of Mr. LINCOLN'S election, under a commission to transfer his features to canvas.

During these sittings Mr. Lincoln's individuality so impressed the artist, and so drew upon his feelings, that a resolution was formed to make another painting of the features, and that for the artist's personal gratification. Mr. Wright always asserted that no thought of pecuniary gain influenced him in this latter work.

Regarding the composition of this painting the artist was accustomed to say - "I represented Mr. Lincoln in the open without protection, with a storm breaking and with the dismembering states in his hands yet still attached to the Rock of Government." (Note the iron ring fastened to the ledge.)

Since controversy has risen as to what date LINCOLN began to grow whiskers, the following facts are worth recording. About the time of his election, a small girl - Grace Badell - wrote him that whiskers might be an improvement. Evidently the suggestion was successful because shaving soon ceased.

Mr. Wright's latter years were passed at a hotel in Litchfield,

Corn. He died there. The canvas then passed to the landlord. Upon the landlord's death the ownership went to a daughter and her husband. From them the painting was purchased by the present owner - John Stanton Palmer - in Oct 1904.

1891
The above is a list of the
names of the persons who
have been elected to the
office of the Board of
Education for the year
1891-1892.

11

1526 18th St. N.W.

Washington D.C.

July 21' 31.

Dr. Lewis A. Warren

Fort. Wayne,

Indiana -

There is a portrait of Abraham Lincoln that is considered to be one of the best of his portraits, painted from life. This portrait was painted by Wright, just after his election, and is the only portrait ever purchased and owned by Mr. Lincoln. The portrait is privately owned and it is now being offered for sale. It has been appraised at one hundred thousand

There is a great deal of
work to be done in the
country, and it is
very important that
it should be done
as soon as possible.

dollars. but may be had for considerably less.

If you are interested I can be of service in negotiating this matter.

The portrait may be seen by any one seriously interested. Also all data, in the way of authenticity affidavits & etc.

Very sincerely yours
(Mrs.) H. F. Clark

From the West. The same day. The
same day. The same day. The same day.
The same day. The same day. The same day.
The same day. The same day. The same day.

Wright, Geo. F.

1860

1526 18th St. NW
Washington D.C.

July 21 '31 -

Dear Mr. Warren -

A Post Script to my foregoing letter in re a portrait of Abraham Lincoln. There is also a set of his furniture with letters etc from Mrs. Lincoln. This set consists of three pieces. There is also his office chair and a bas relief portrait in solid silver.

Very sincerely
(Mrs) H. F. Clark

National Publicity Company

1420 K Street Northwest

Suite 501-502

Washington, D. C.

F. S. GARDNER

Field Manager

October 3,
1931.

National 8679

Dr. Lewis A. Warren,
Director of Lincoln Research Foundation,
Fort Wayne, Ind.

Dear Dr. Lewis:

We have available for purchase a life size portrait of Abraham Lincoln (in Oil), painted from life by George F. Wright in 1860, after Mr. Lincoln's nomination.

It is the only portrait in oil every purchased by Mr. Lincoln.

Fully authenticated--affidavit, letters, etc. Considered by those who have made a life study of Lincoln pictures, and by his intimates, as the best life portrait of him ever painted.

Due to proper care the picture is in a state of excellent preservation. It has never needed restoring and shows no deterioration whatever.

(After the election of Mr. Lincoln to the Presidency of the United States but prior to his going to Washington to assume his duties, some twenty artists assembled to paint his portrait. Mr. Lincoln had not the time for separate sittings, so agreed to perform a certain amount of work each morning in the Old Legislative Hall, where they could all set up their easels at the same time.) Among these painters was George F. Wright, the painter of this portrait, which, chosen from more than twenty examples, was purchased by Mr. Lincoln and presented to the family of a particularly close and intimate friend, very dear to Mr. Lincoln.

This is a picture of great merit, and is considered to be the most characteristic likeness of Mr. Lincoln, and bringing out the peculiar grey eyes.

Your immediate interest is invited as an early disposition is anticipated.

Respectfully yours,
Fraser S. Gardner
Fraser S. Gardner.

2
2005 Massachusetts Avenue,
Washington D.C.
March 4, 1932.

Dear Sir:

I understand you are much interested in Lincolnia and was asked by a friend to advise you of the portrait of Lincoln which was left in my father's estate and which his heirs have now decided to sell. I am enclosing a story of the portrait as well as a photograph of the portrait.

Colonel U.S. Grant III. has begged that we place the portrait in the Ford Theatre which has recently been restored. It is possible that the portrait may be purchased and presented to the Government but in the meantime I have been asked to bring it to your

attention. . Kindly let me know if you are
interested.

Yours v. truly

Elizabeth Washburn Wright

CHARLES C THOMAS · PUBLISHER
SPRINGFIELD ILLINOIS · BALTIMORE MARYLAND
CABLE: "THOMAS · SPRINGFIELD" · CODES: WESTERN UNION · POSTAL · ABC 6TH · BENTLEY
PUBLISHER of JOURNAL of NUTRITION
AMERICAN JOURNAL OF ROENTGENOLOGY AND RADIUM THERAPY
SCIENTIFIC · EDUCATIONAL · MEDICAL · CHEMICAL · NATURE
BOOKS and MONOGRAPHS

220 EAST MONROE STREET · SPRINGFIELD · ILLINOIS

January 10, 1933

Mr. H. E. Barker,
1922 Hobart Blvd.,
Los Angeles, California.

Dear Mr. Barker:

I have not written to you heretofore with reference to the Wright portrait of Mr. Lincoln, to one to which you no doubt refer as the Butler portrait, because I have felt that the greatest effort should be directed toward keeping this portrait in Illinois.

However, the two most likely places for the portrait seem to have temporarily transferred their interest elsewhere.

You were well acquainted with this portrait, and you and Father were such good friends that I do not believe you will object to my confidential explanation of its present status. Father passed away very suddenly last February 19th, after only a few hours of serious illness, at a time when his assistance and presence were so badly needed in the settlement of his business affairs. At the time of his death he had practically completed all details for a friendly and voluntary receivership with the Marine Bank, in order that he might most equitably take care of the interests of all his creditors, for the sudden shrinkage of real estate values had so affected his holdings that he deemed this decisive step necessary. Two judgments were entered against him on the 4th of February, and though disturbing to him, these might easily have been taken care of--but on the 18th of February personal execution was taken on these, which so shocked him that he died as a result of heart block only a few hours after the sheriff's call. (This was just an effort on the part of the directors of the First National Bank to interfere with the receivership of the Marine Bank) The first target of this levy was the Lincoln portrait.

After Father passed away the Marine bank was made administrator with the will annexed, as we wished to carry out Father's plans as nearly as possible, with

811.647 PAM-1116

CHARLES C THOMAS · PUBLISHER

SPRINGFIELD ILLINOIS · BALTIMORE MARYLAND
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SCIENTIFIC · EDUCATIONAL · MEDICAL · CHEMICAL · NATURE
BOOKS and MONOGRAPHS

220 EAST MONROE STREET · SPRINGFIELD · ILLINOIS

January 30, 1933

Mr. H. E. Barker,
1922 Hobart Blvd.,
Los Angeles, California.

Dear Mr. Barker:

Thank you so much for your prompt reply to my letter of inquiry in reference to the Lincoln portrait. I believe that the newspaper articles are all planned but I doubt if the publicity will amount to very much. However everything helps.

So far I have not succeeded in obtaining permission to have the picture sent out for display. There are several in the East who have been very much interested, and one has almost reached the point of sending his agent to Springfield. The latter plan would be far simpler and safer for both the bank and the family, and I hope that it can be worked out this way. He has been working on a sale at a minimum price of fifty thousand, but this I realize is a depression value. It has not developed definitely whether the most likely prospects are East or West. But the dealers in the East, now that Mr. Babcock has passed away are all strangers to me at least.

I have one or two more interesting items with reference to the artist. Did you know that his son, Marcus A. Wright, lived for a number of years, and in fact I have reason to believe is still living in Torrence, California.

Mr. Sorling, the attorney for the Marine Bank tells me that my brother-in-law, Mr. Law claims the picture as a gift from Father-- I hardly see how he can, because it would not be fair to creditors to whom the entire amount is due.

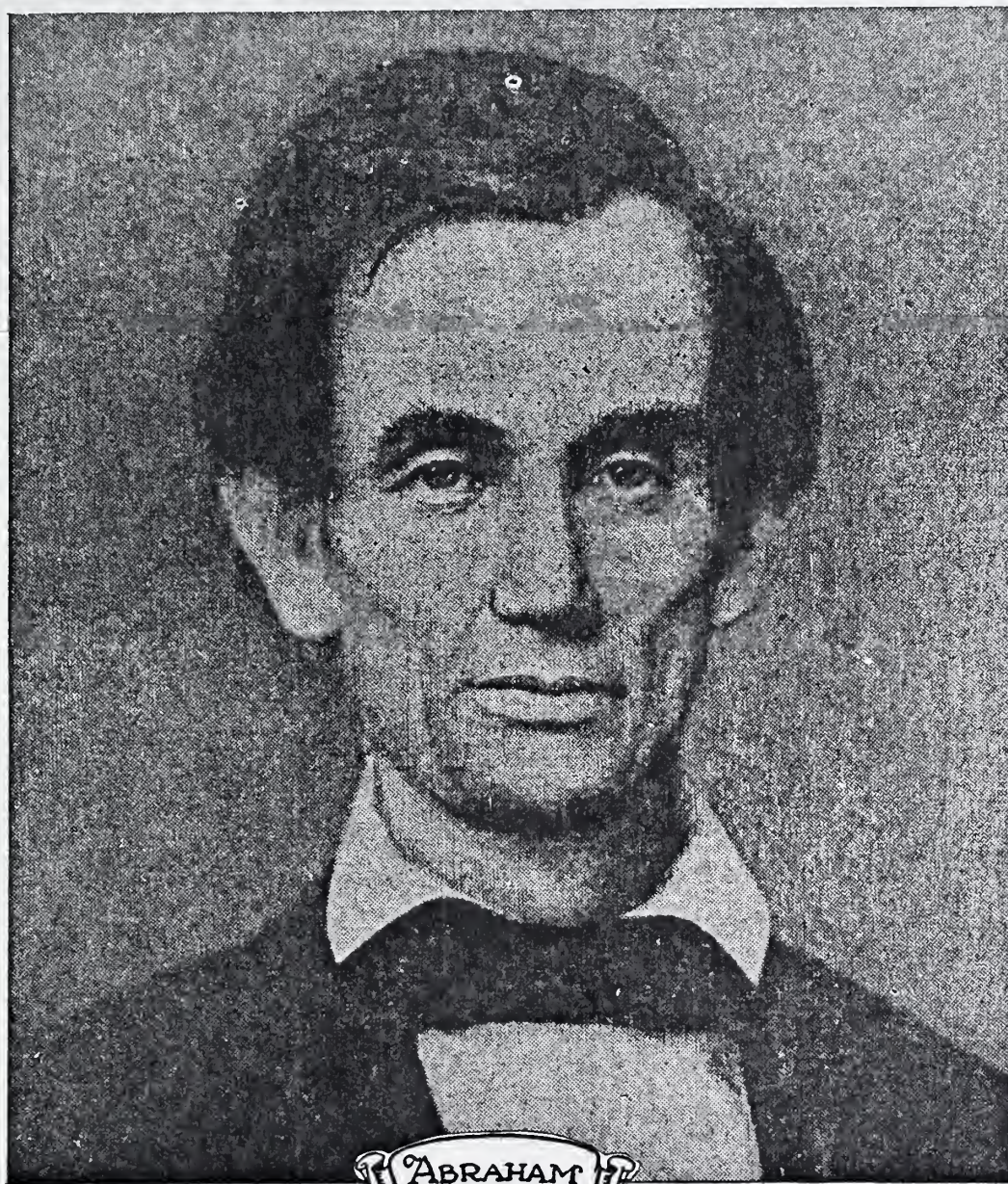
You will hear from me as soon as anything develops, and in the mean time I'd like so much your opinion, (of course it is all just speculative) as to the sales possibilities in Los Angeles.

Most sincerely yours,

Charles C. Thomas

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6,104

UNDIMMED BY AGES

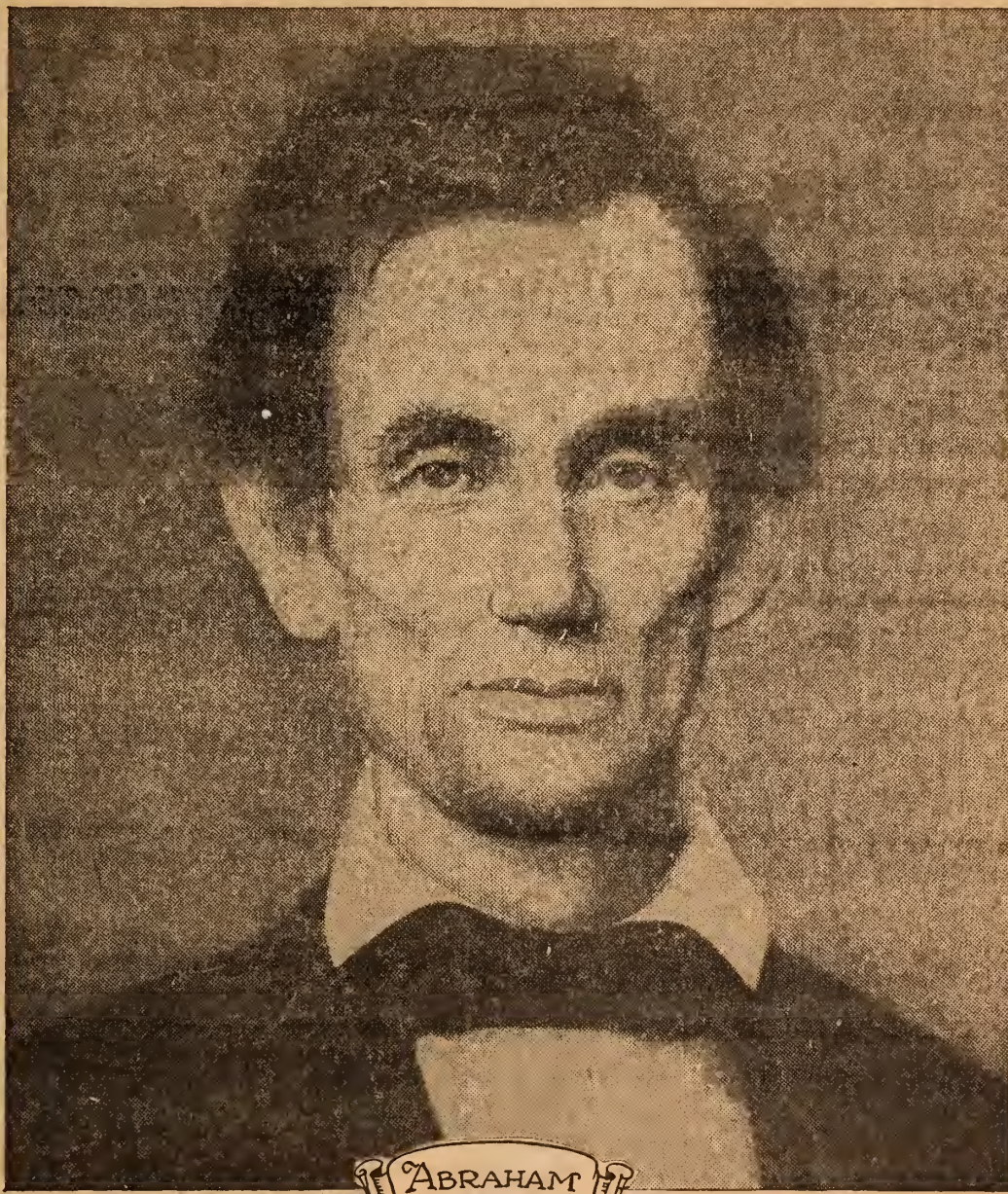


ABRAHAM
LINCOLN.

"Government of the people, by the
people, for the people shall not
perish from the earth."

A photograph of the painting of Abraham Lincoln made from life by the renowned artist, George Frederick Wright, at the time when Lincoln was President-elect. The portrait was presented to the Civil War President by his friend and campaign manager, William Butler. It is now in Springfield, Ill.

UNDIMMED BY AGES



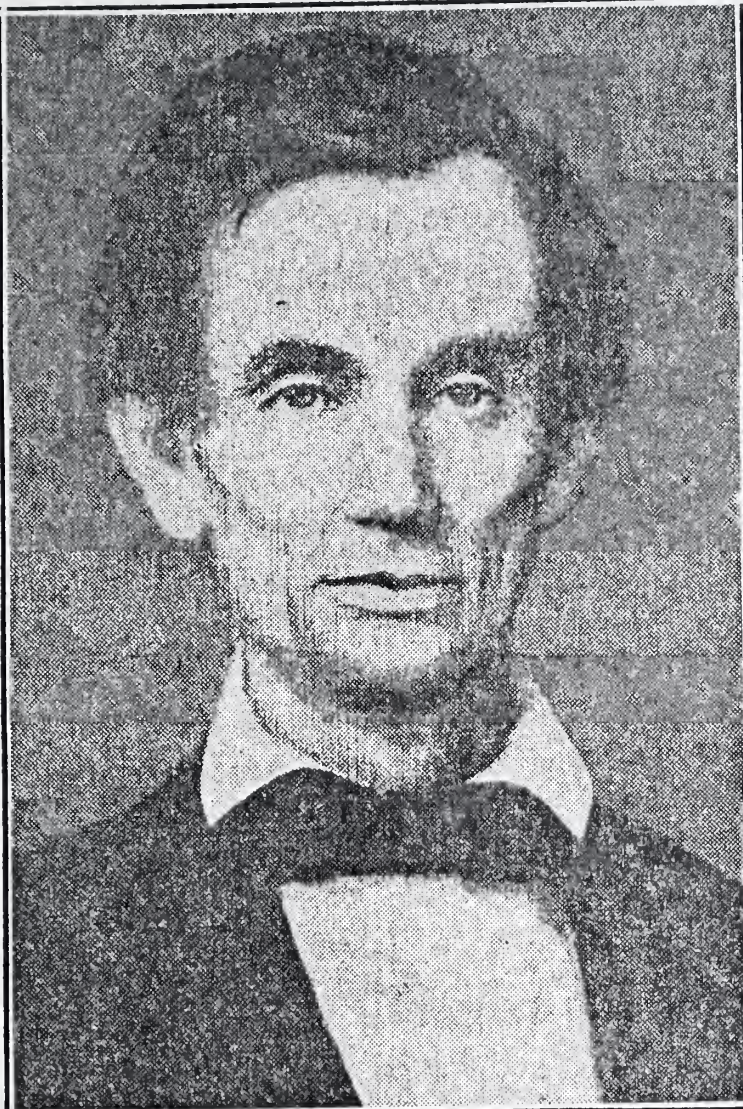
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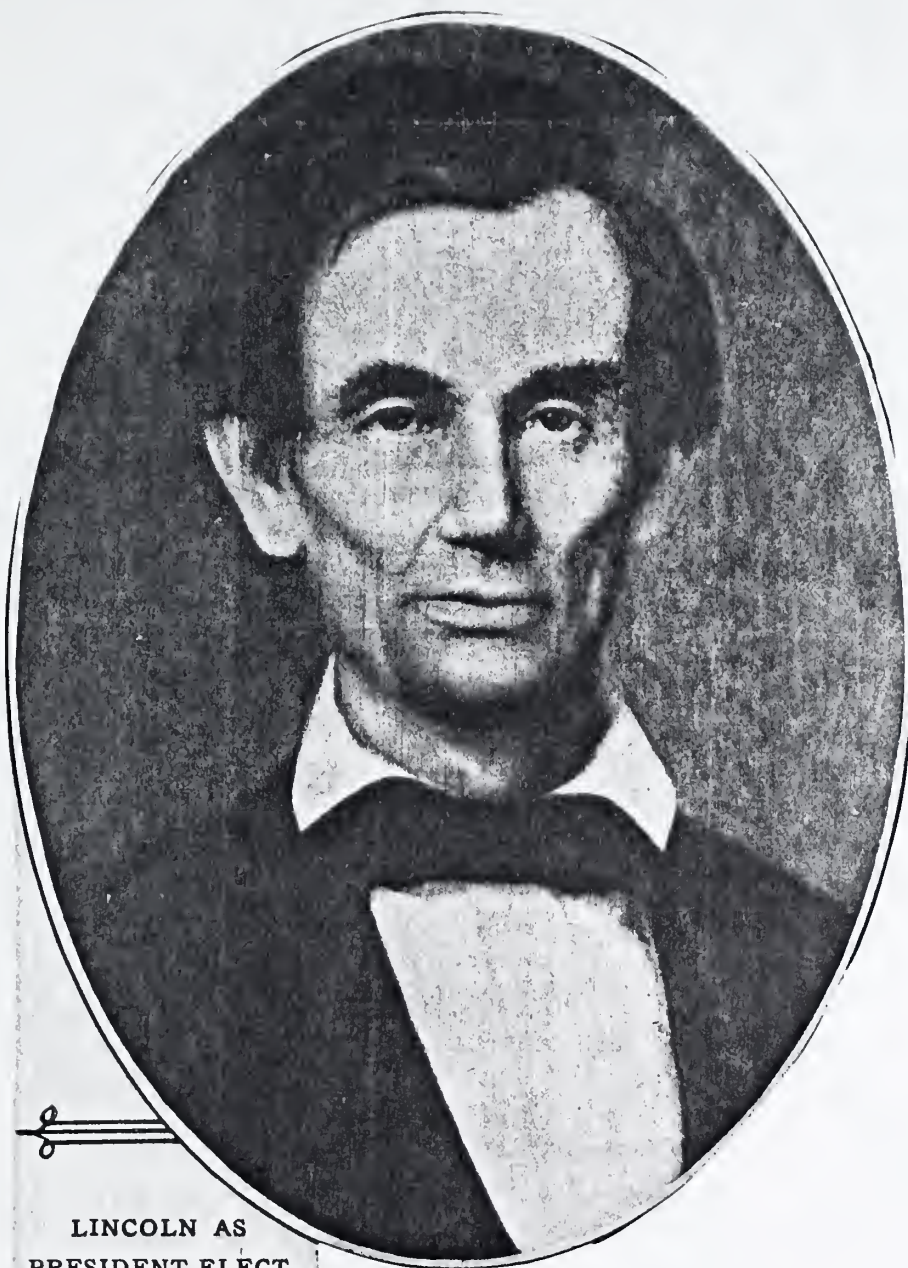
Nation Pays Tribute Today



Wide World

Photograph by Herbert Georg, of Springfield, Ill., of Abraham Lincoln, made from the life by George Frederick Wright at the time Mr. Lincoln was President-elect. The portrait was presented to the Civil War President by William Butler, his campaign manager. This original portrait, with a copy by William Paterson, of Chicago, are now in the vault of the Springfield Marine Bank, as administrators of the estate of the late Edward W. Payne, of Springfield

2000 Roll 100 2 17 33



**LINCOLN AS
PRESIDENT-ELECT**

Abraham Lincoln, whose 124th birthday we celebrate today, is shown above as he appeared when President-elect in 1861. The photograph is from a painting made from life by George Frederick Wright and presented to the Civil War President by William Butler, his friend and campaign manager.

ABRAHAM LINCOLN AS THE
PRESIDENT-ELECT: THE

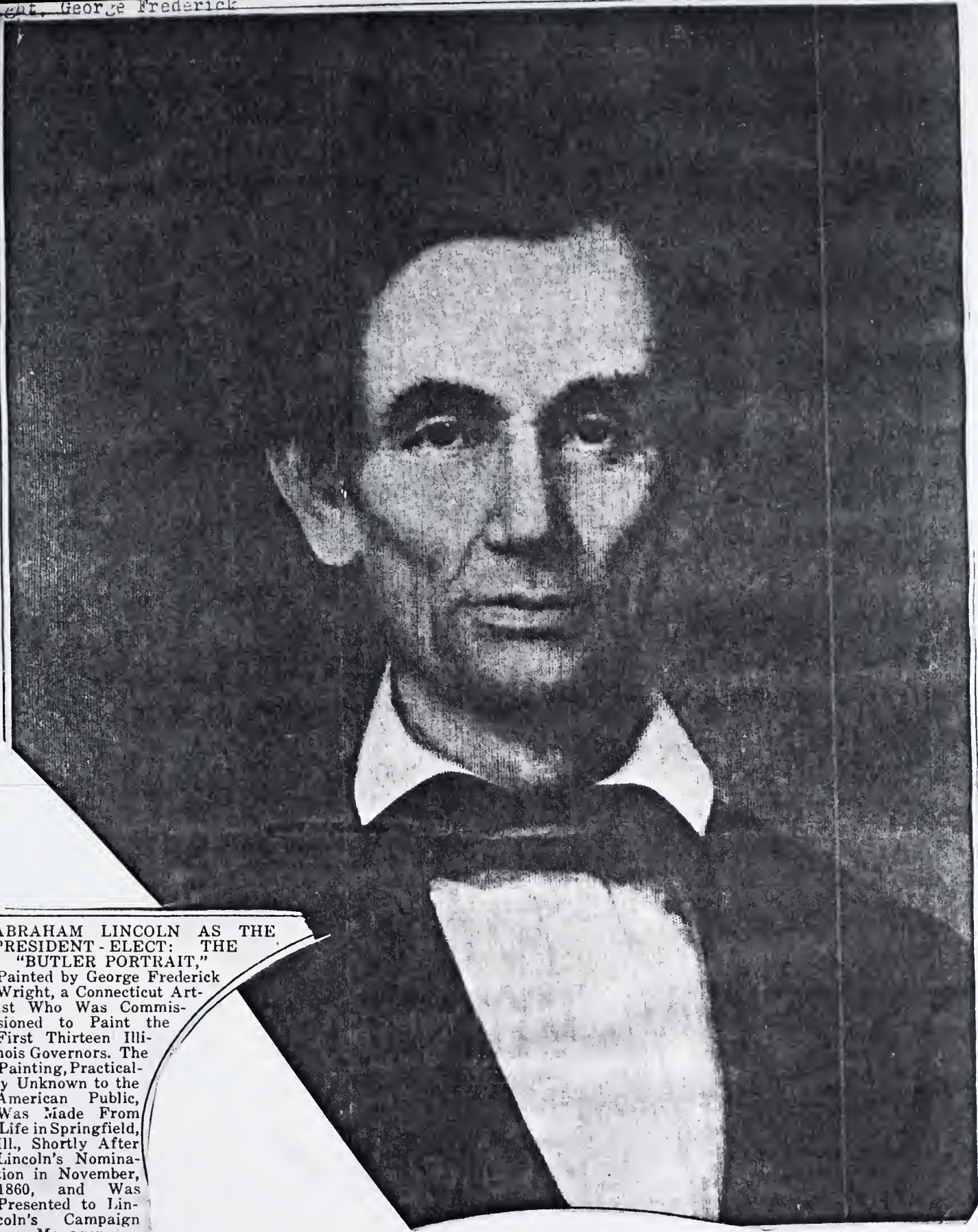
"BUTLER PORTRAIT,"

Painted by George Frederick Wright, a Connecticut Artist Who Was Commissioned to Paint the First Thirteen Illinois Governors. The Painting, Practically Unknown to the American Public, Was Made From Life in Springfield, Ill., Shortly After Lincoln's Nomination in November, 1860, and Was Presented to Lincoln's Campaign

Manager,

William Butler. The 124th Anniversary of the Birth of Lincoln Is Being Celebrated Today.

(Herbert Georg Studio.)



PAINTING—LINCOLN VALUED \$100,000

Compiled by HERBERT WELLS FAY, Custodian of Lincoln's Tomb.

When Lincoln was nominated in June, 1860, everybody wanted to see his picture. Photographers and painters sought sittings. Artist Hicks came all the way from the east to try his skill. Mr. Lincoln sized up the situation, saw that he did not have time for each and could recognize no favorites and to show his fairness told them that he would open his mail at about nine o'clock each morning at his headquarters in the State House (now the county courthouse), and that the artists would be welcome to line up around the room and get whatever they could. Some twenty artists took advantage of the offer and made sketches from life to use in the work.

Geo. Frederick Wright of Hartford, Conn., had made eastern fame for his portraits of several governors of his state and had been called to Illinois to make a series of in Springfield until after Lincoln's nomination and he was one of the artists who took paintings of Illinois chief executives for the Governor's Room. His work delayed him advantage of Lincoln's offer. His work especially pleased Mrs. Lincoln and many Springfield friends. His picture fell into the hands of Wm. Butler at whose home Lincoln had boarded for several years previous to his marriage to Mary Todd. Mr. Butler was on the ticket with Lincoln and was known as one of his most ardent supporters. The Butlers looked upon the picture at their most cherished heirloom.

In time Edward W. Payne became the owner. As Lincoln's fame grew so did the value of the picture. Lincoln authorities praised its historical worth, and boldly declared that it was the best beardless painting of Lincoln from life, and gave Mr. Payne an estimated value at \$100,000.

Flattered by this universal endorsement, Mr. Payne looked upon it as one of his most valued historical treasures and he planned to place it where it would do the most good for posterity. Misfortune and death prevented him from carrying out his life plans.

As naturally would be the case, that after all the technical study of Lincoln's face, the best and strongest pictures of Lincoln of that period as well as later were not painted from any one picture, but from a composite study of all his pictures.

Carl Sandburg, the Lincoln author, is credited with saying that if he wanted to know how Lincoln looked he would not judge his appearance from any painting of him from life.

Other students have observed that his paintings from life fail to portray the sturdiness of character, the thoughtful expression, rugged cast of countenance and yet above all have it tempered with kindness of heart, as described by friend or foe. For these elements we must seek the sum picture not one but all of them.

No value could be placed on any picture that would include all the realistic touches of the Lincoln students.

Ambrotype of Lincoln. Oval 1½x2 inches. In gold frame and chased ebony case.

This ambrotype has for its background some of the most cherished memories of the Lincoln family. The picture was taken February 27, 1830. On that day Lincoln delivered at Cooper Union the address which is said to have made him President of the United States. Mrs. Lincoln so loved the likeness that she claimed it for her own and kept it as her personal possession for many years. The President was so moved by the address of Dr. Gurley at the obsequies of his son, Willie Wallace Lincoln, that he then asked Mrs. Lincoln to present the portrait, on her death to Dr. Gurley's family. It later became a part of the Leland collection at Detroit. Mr. Leland learned of this portrait through Rev. Newell Dwight Hillis, the Brooklyn pulpit orator and Lincoln authority. Speaking of this picture Dr. Hillis said:

"There is no photograph in existence of Abraham Lincoln that has this spirited mood. You have seen him in the mood of discussion; you have seen him in the mood of stern resolve, but here you find him in the mood wherein he has surrendered his will and life into the hands of God. It is the most poetic single portrait of Lincoln that was ever made."

The Leland collection was sold June 2, 1932, and the picture brought \$200.

Court Rescues Famous Lincoln Painting From Sheriff's Sale

An order of the Sangamon probate court yesterday rescued the famous Butler portrait of Abraham Lincoln from custody of the sheriff and ultimate disposal at a common auction sale. Judge Benjamin S. DeBoice ordered the valuable painting turned over to the Springfield Marine bank so that steps may be taken to communicate with possible purchasers and thus obtain the highest possible price.

At present the picture is on exhibition at the Century of Progress exposition at Chicago under special arrangements made by the sheriff, the estate and those holding liens against it.

The painting, done by the eminent George Frederick Wright in the Sangamon county circuit court room shortly after Mr. Lincoln's nomination to the presidency, is a part of the estate of the late Edward W. Payne. The Marine bank is administrator of the estate.

The portrait fell into the hands of Sangamon's sheriff some time ago when levies were made on judgments against Payne totalling \$107,724.58. Sale of the picture has been put over from time to time at the request of the bank, it was said in court.

In its petition, the bank set forth that the portrait is unique and unusual, and that it has a value which is impossible to determine by means of ordinarily available means for ap-

praising personal property. Unless the painting is dealt with, appraised and sold in keeping with property of a like kind, the estate and persons interested will suffer great loss, the court was told.

The court ordered the picture placed in custody of the bank and instructed that institution to communicate with persons interested in the painting to make a sale, subject to the approval of the court.

Judgments against the painting, which stands as liens, were taken in various courts as follows: Samuel G. Jenkins, \$13,182.19; Amos M. Pinkerton, \$14,842.39; Joseph C. Bernard, \$21,840; George Hager, \$26,300, and Jerome R. Finkle, \$31,560.

Samuel B. Law was said to hold some interest in the painting and the court ordered that this matter be adjudicated prior to any sale.

The painting has been in Spring-

(Turn to Page 11, Column 6.)

COURT RESCUES PAINTING FROM SHERIFF'S SALE

Famous Butler Portrait
Would Have Been Sold
At Auction.

(Continued from Page 1, Column 5.)

field ever since it was painted, as far as authorities have been able to ascertain. Upon being nominated for the presidency, Lincoln was besieged with requests from painters to make his portrait. He informed them that he opened his mail at 9 o'clock each morning at the courthouse (the then state house) and that they could sketch him there.

About twenty artists set up their easels and made sketches of Lincoln from which they painted portraits. The Wright portrait was acquired by the late Maj. William Butler and remained in the Butler family until it was acquired by the late Mr. Payne.

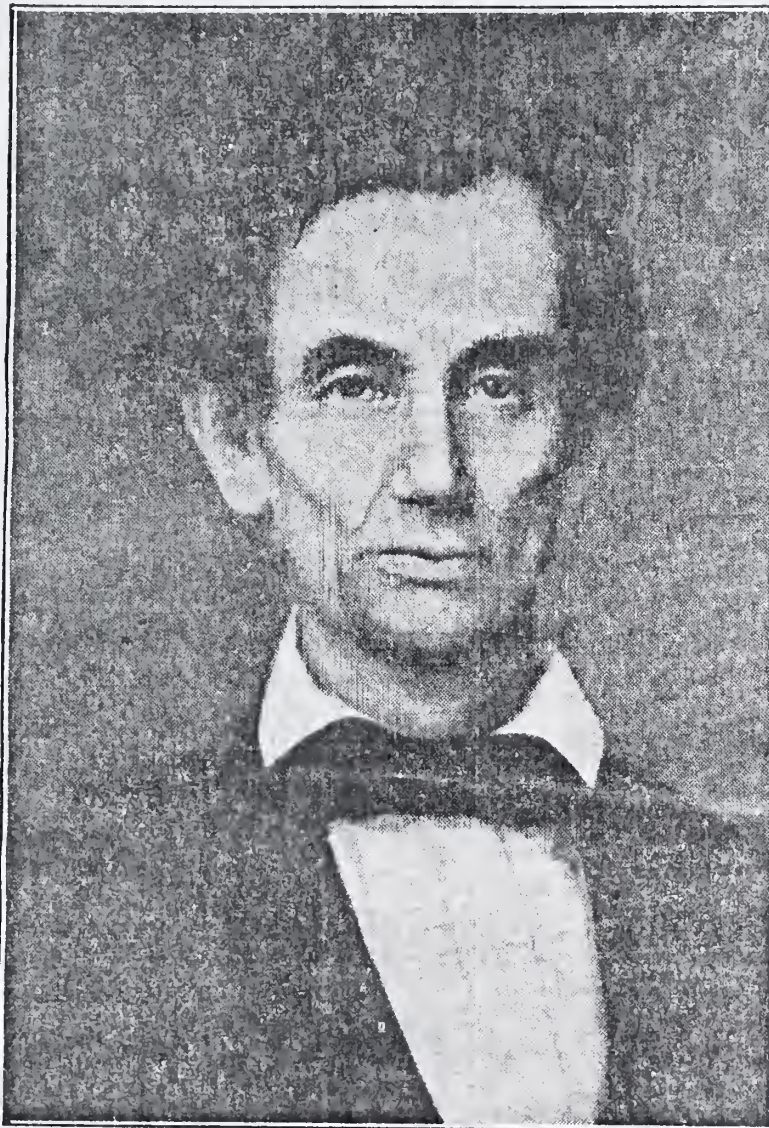
Bonds were posted and numerous legal maneuvers executed before arrangements were made under which it was possible to take the painting to Chicago, where it is now exhibited in the Illinois building at the Century of Progress exposition.

Lincoln Portrait Rescued

Judge Intervenes to Prevent Its Sale by Sheriff

SPRINGFIELD, Ill., June 2 (UP).—A famous portrait of Abraham Lincoln, for which J. P. Morgan is reputed to have once offered a large sum, was saved from being sold at a sheriff's auction today by action of Probate Judge Benjamin De Bolce. The portrait, painted by George Frederick Wright in the Sangamon county circuit room shortly after Lincoln's nomination to the Presidency, is part of the estate of the late Edward W. Payne. It had been ordered sold by the sheriff to be applied on judgments of \$107,000 against the Payne estate. Judge De Bolce restored the painting to the custody of the Springfield Marine Bank and directed the institution to seek possible purchasers. The portrait is now on display at the Century of Progress exposition, Chicago.

Chicago U. Buys Lincoln Art



The George Frederick Wright portrait of Abraham Lincoln, now on exhibition at the World's Fair, which has been purchased by the University of Chicago. The painting was selected by Lincoln himself as the best of a number of paintings made in Springfield. It is understood the purchase price was \$5,000.

[Herbert Georg Photo.]



[TRIBUNE Photo.]

"LOST" PORTRAIT OF LINCOLN IS PLACED ON DISPLAY AT THE FAIR.

Jules F. Cornelius, chairman of Lincolniana committee, and Mrs. Bond Lowe, hostess, viewing "lost" portrait of Abraham Lincoln in Illinois Host building. The picture, which shows Lincoln without a beard, was discovered in Springfield by Gov. Horner.

(Story on page 7.)

Chicago Daily Tribune Aug. 12, 1924

Recently Discovered Portrait of Lincoln at the Fair



Left to right: J. F. Cornelius, chairman of the Illinois Lincolniana committee; Gov. Horner, who discovered the picture in Springfield and brought it to Chicago, and former Gov. Joseph W. Fifer with the Wright portrait of Lincoln in the Illinois Host building.

[TRIBUNE Photo.]





THE FIRST NATIONAL BANK

UNITED STATES DEPOSITORY



SPRINGFIELD, ILL.

Feb. 3, 1934.

Dr. Louis A. Warren, Director
The Lincoln National Life Foundation
Fort Wayne, Indiana .

My dear Dr. Warren:

As requested in your letter of January 31st, I am enclosing some data and a photograph of the Lincoln picture which is held in the Edward W. Payne estate.

The Hon. Logan Hay has been in close touch with the affairs of the estate and I am sure he will be glad to answer any questions concerning the picture.

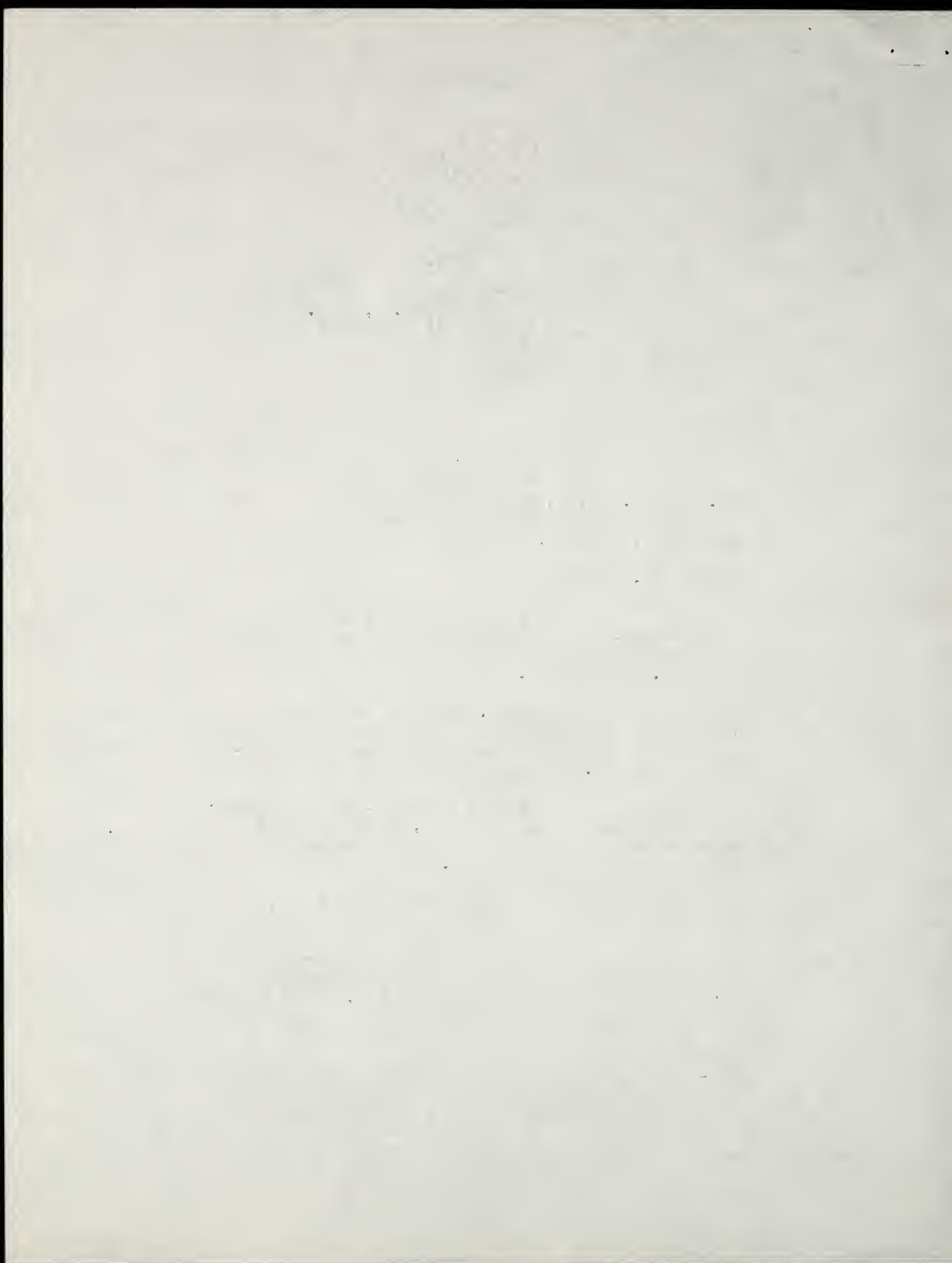
I am told that you visit Springfield quite often and on your next trip, I hope you will allow me to show the picture to you if the estate has not already disposed of it.

Very truly yours,

W. A. Cutler
Asst. to the President

WAC:HMS

Enc-



Shortly after Abraham Lincoln's nomination for the Presidency in 1860, some of America's leading portrait painters came to Springfield, hoping to paint his picture. Being very busy, Lincoln could not give individual sittings but did consent to sit several times in the Legislative Hall of the Old State House. It was in this room that he delivered his famous "House Divided" speech on June 16, 1858. At the sittings all the painters worked simultaneously on their portraits. He was then fifty-one years of age, as yet clean shaven, his face unwrinkled by Presidential cares.

When the paintings were completed, Mr. Lincoln requested the Butler family, in whose home he had lived for more than five years after his arrival in Springfield, to assist him in selecting the most satisfactory of the various likenesses. The Wright portrait was so selected by Mr. Lincoln. He bought the painting and presented it to Mr. William Butler who was, at that time, State Treasurer of Illinois and closely associated with Lincoln in his political activities.

George Frederick Wright, the successful painter, was a native of Connecticut. He was born in Washington, Connecticut, in 1830 and died in Hartford, January 29, 1880. As a young man he studied at the National Academy, also in Munich, later practicing his art in Italy. He came west about 1860 and went to Belleville, Illinois, presumably to visit the daughter of the exiled Italian nobleman, Count Murrazelli di Monto Pescali, for several years later he married Marca Arelia Murrazelli.

Wright made numerous friends in Springfield, among them Jacob Bunn, later the chairman of the Board of State House Commissioners. His work met with such favor in Illinois that he was commissioned to paint the portraits of the thirteen men who had been Governors of the State of Illinois. These thirteen portraits, all excellent work, still hang in the Governor's office in the Illinois State House.

After his marriage to Marca Arelia Murrazelli in Philadelphia, Wright moved to Staten Island and then to Hartford, Connecticut. Here he set up his studio and made his home. He and his wife, herself an artist, founded the Hartford Art Society. His portraits of the Governors of Connecticut hang in the State Library of Hartford and his works may be seen in many of the leading galleries of the world.

His portrait of Mr. Lincoln, known as the "Butler" Lincoln, was kept for many years in the Butler home. Mr. Edward Payne secured it from the direct descendants of the original owner, and it is in perfect condition in every respect.

After coming into Mr. Payne's possession, the painting hung for some years in the banking room of the Old State National Bank, Springfield, Illinois. When the eyes of those who had known Mr. Lincoln rested on the picture, Mr. Payne enjoyed watching their expression of evident satisfaction. Often such visitors would come to the bank, wave him aside when he approached them and say: "Nothing to-day, Ed, just want to look at the picture."

Mr. Payne died February 19, 1932. The Springfield Marine Bank is administrator of his estate. In the course of the administration this painting is offered for sale.

When I came to Springfield more than thirty years ago, I had in mind the collection of books and pictures relating to Mr. Lincoln and conversations with people who pretended to know him. I soon found more books and pictures than I could buy; on the other hand I met with but few people who convinced me that they had any really intimate knowledge concerning him. He had no familiars. Only one man in Illinois ever ventured to address him by his first name. No. one in Washington ever attempted it.

After the nomination of Mr. Lincoln in 1860, artists came to Springfield to paint his portrait and sculptors came to model his bust. Mr. Lincoln had not the time for a separate sitting for each artist, so he agreed to open his mail every morning in representative hall where the artists could place their easels and perform a certain amount of work every day. This plan was accepted.

Among the artists who came to Springfield was George F. Wright, who painted the portrait afterward purchased by Mr. Lincoln and presented to the Butler family with whom he had boarded in earlier days. This is a picture of great merit and will repay a most careful study.

I have seen many original photographs of Mr. Lincoln and nearly all the portraits that were painted from life. The portrait by George F. Wright, I have seen many times. It impresses me as the most characteristic likeness. Most of the collectors who have seen the picture, and who are considered authorities, are of the same opinion. It is the only portrait in oil ever owned by Mr. Lincoln. It was chosen by the Butlers themselves from more than twenty examples, purchased from the artist by Mr. Lincoln and presented by him to the Butler family as an acknowledgment of their kindness to him in early days. One merit it enjoys alone: it has brought down to us the peculiar gray eyes. When I came to Springfield, it was an heirloom in the Butler family. It is now in the private collection of Mr. E. W. Payne.

An artist who has made a life study of Lincoln pictures and has painted many excellent portraits of him, after studying carefully the Wright portrait, has pronounced it the best one ever painted from life. Due to proper care, the picture is in an excellent state of preservation. It has never needed restoring and shows no color deterioration whatever, but is in the original condition the artist left it when finished. The portrait should find a home in some one of the public museums where it would be seen by the greatest number of people.

Signed, J. C. Thompson

May 5, 1930.

When I came to Springfield more than thirty years ago, I had in mind a collection of books and pictures relating to Mr. Lincoln and his associates with people who pretended to know him. I soon found more books and pictures than I could buy; on the other hand I met with but few people who convinced me that they had any really accurate knowledge concerning him. He had no followers. Only one man in Illinois ever ventured to address him by his first name. No one in Washington even attempted it.

After the restoration of Mr. Lincoln in 1860, artists came to Springfield to copy his portrait and sculptures done to model his bust. Mr. Lincoln had not the time for a career as a sculptor, as he was called to upon his full time in representative duty where the artists could place their hands and efforts to certain amount of work every day. This plan was accepted.

Among the artists who came to Springfield was George F. Wright, who painted the portrait afterward purchased by Mr. Lincoln and presented to the public. It is a picture of great merit and will repay a most careful study.

I have seen many original photographs of Mr. Lincoln and many of the portraits that were painted from life. The portrait by George F. Wright, I have seen many times. It impressed me as the most characteristic likeness. Last of the collection who have seen the picture, and who are considered authorities, are of the same opinion. It is the only portrait in oil ever owned by Mr. Lincoln. It was chosen by the ladies themselves from more than twenty examples, purchased from the artist by Mr. Lincoln and presented by him to the public early as an acknowledgment of their kindness to him in early days. One merit to enjoy a chance to see brought down to the public gallery. When I came to Springfield, it was my intention to see the portrait. It is now in the private collection of Mr. E. W. Taylor.

An artist who has made a life study of Lincoln, Lincoln and his family, has painted many excellent portraits of him, after studying carefully the original portrait. He has observed it the best one ever painted from life. The portrait, the picture is in an excellent state of preservation. It has never needed restoring and shows no signs of deterioration whatever. But in its original condition it was left as it was finished. The portrait should find a home in some one of the public museums where it would be seen by the greatest number of people.

Signed, J. C. Thompson

May 2, 1880.

AFFIDAVIT

My father, Hugh McCracken Armstrong, came to Springfield, Illinois, in the Thirties - was born on April the 13th in Hardin County - the same year as Abraham Lincoln - he was lieutenant in Lincoln's Company in the Black Hawk War. They were friends from boyhood- I knew Abraham Lincoln and played with the Lincoln boys at their home.

I consider the painting in Payne's Office a perfect likeness of Lincoln and the best of all made at that time.

Signed, Albert H. Armstrong

APPENDIX VII

My father, Hugh Macdonald Macdonald, was born on April 17th in 1871 in the town of
in the district - was born on April 17th in 1871 in the town of
the same year as my father, Lincoln - he was fifteen years old in 1886
Company in the 1st Cavalry. They were friends from boyhood - I
know his son Lincoln and played with the Lincoln boys at their home.

I consider the painting in Lincoln's office a portrait likeness of
Lincoln and the best of all made of that time.

Signed, Albert J. Macdonald

624 South Second Street.
Springfield, Illinois
20th of January 1919

Mr. Edward W. Payne,
Dear Sir:

I knew Mr. Lincoln from 1854 until
the time he left for Washington and saw him often.

Looking at your portrait of him by
Wright, I feel as though I were looking at the real Lincoln.

I think it is the best of all the
likenesses I have seen of him.

Signed, Alexander M. Black

(Mr. Black was a very prominent citizen of Springfield)

624 North Second Street.
Springfield, Illinois
20th of January 1913

Mr. Edward W. Lytle,
Dear Sir:

I knew Mr. Lincoln from 1857 until
the time he left for Washington and saw him often.
Looking at your portrait of him by
Wright, I feel as though I were looking at the real Lincoln.
I think it is the best of all the
 likenesses I have seen of him.

Sincerely,
Signed, Alexander H. Black

(Mr. Black was a very prominent citizen of Springfield)

STATE OF ILLINOIS :
SS
COUNTY OF SANGAMON :

AFFIDAVIT OF HENRY WIRT BUTLER CONCERNING OIL
PORTRAIT OF ABRAHAM LINCOLN.

Henry Wirt Butler, being duly sworn upon his oath deposes and says that he is a resident, and has been all his life, of Springfield, Sangamon County, State of Illinois.

That he is a son of William Butler, now deceased, former resident of Springfield, Sangamon County, State of Illinois, for many years.

That the said William Butler was State Treasurer of Illinois during war times, and just prior thereto, and is the William Butler spoken of in the life history of Abraham Lincoln, and therein described as one of Lincoln's particular friends and political advisors during Abraham Lincoln's residence in Springfield, Illinois.

That William Butler is the William Butler at whose house Lincoln resided for some years, up to and prior to Abraham Lincoln's marriage. That the said Abraham Lincoln was a resident at William Butler's house at the time that Henry Wirt Butler was born, and that the said Abraham Lincoln was at the time reading the life of William Wirt and for that reason suggested the name of Wirt, under which this deponent was christened. And as his father William Butler, had an aversion to naming any of his children after himself. Abraham Lincoln made the further suggestion that he be called Henry Wirt, the name Henry being due to the interest that Abraham Lincoln at that time took in Henry Clay.

This deponent further states that the intimacy and friendship of Abraham Lincoln with William Butler and his family continued up to the death of Abraham Lincoln.

This deponent further states that the friendship and intimacy existing between Abraham Lincoln and William Butler was very close and congenial, and that Abraham Lincoln always evinced great appreciation and gratitude for the many acts and kindnesses towards him by William Butler.

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This deponent further states that after the election of Abraham Lincoln to the Presidency of the United States, but prior to his going to Washington to assume his duties as President, that quite a number of portrait painters assembled in Springfield to paint the portrait of Abraham Lincoln.

That this deponent further states that he does not now remember the exact number, but there were from fifteen to twenty of them.

This deponent further states that the pressure of business on President Lincoln's time was such that he could not give each one of them a private sitting, so he arranged to spend twenty or thirty minutes every day in the Legislative Hall, during which time he gave a sitting for the entire number who had their easels arranged in the Old Legislative Hall where Lincoln and Douglas had served in the Legislature.

This deponent further states that at the close of the sitting, President Lincoln requested that William Butler express his opinion and judgment as to which of the portraits was the best likeness of himself.

This deponent further states that he remembers his father, William Butler, telling of the request by Abraham Lincoln concerning which portrait most resembled him at one of the family meals, and it was arranged for the family, which included William Butler and his wife and their three children, which were Salome Butler, Speed Butler and Henry Wirt Butler, to visit the Legislative Hall and view the portraits with the prospect of selecting the one which was the best likeness of Mr. Lincoln.

This deponent further states that the visit was made and that after carefully viewing all the portraits there exhibited, united in selecting one as the best likeness of Mr. Lincoln. That the following day or the day after, William Butler informed Mr. Lincoln of their opinion as to which was the best portrait, whereupon Mr. Lincoln bought the portrait of the artist and presented it to William Butler.

THE

This deponent further states that said portrait has ever since remained in the family and after the death of William Butler went as one of the heirlooms to his daughter, Salome E. Butler, and was by her, a short time prior to her death, given to her nephew William J. Butler, a son of Henry Wirt Butler, and is now owned by him and at present hanging in the State National Bank, at Springfield, Illinois.

This deponent further states as an evidence of the intimacy of the Butler family with Abraham Lincoln, and as an incident showing their qualification or at least his qualification to judge of a likeness to Abraham Lincoln that on the day of Mr. Lincoln's nomination by the Republican Convention at Chicago, and while they were waiting for news from the Convention, Mr. Lincoln being more or less nervous concerning the same, suggested a game of hand ball with this deponent which was played while waiting for said news.

This deponent further states that during his entire boyhood and manhood, up to the time Mr. Lincoln moved away he was very intimate with him and frequently played hand ball with him.

Further this deponent sayeth not.

H. W. Butler Page 3

Subscribed and sworn to before me
this 21st day of Nov. 1911.

(SEAL)

Edward M. Williams,
Notary.

The Commission on the Status of Women
has been established by the General Assembly
of the United Nations in 1946. Its
purpose is to study and report on the
status of women in all countries and
to make recommendations for their improvement.

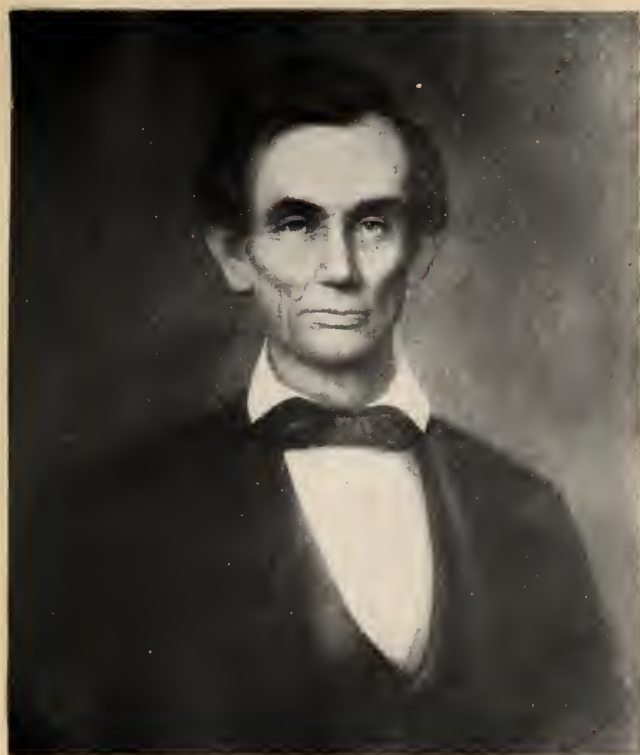
The Commission has held several sessions
and has produced a number of reports.
It has also held a series of seminars
on the status of women in different
countries. The Commission's work is
based on the principle that women
should have the same rights and
opportunities as men in all spheres
of life. It has been particularly
concerned with the status of women
in the field of employment and
education.

The Commission has also been
concerned with the status of women
in the field of family life and
child care. It has held seminars
on these subjects and has produced
reports on them. The Commission's
work is based on the principle that
women should have the same rights
and opportunities as men in all
spheres of life.

U. N. Doc. E/1946/2

This genuine platinum photograph, known as the Butler Portrait of Abraham Lincoln is No of an edition limited to 100 copies. The orginial is a life size oil painting, made from sittings during the presidential campaign of 1860, and is ~~believed to be~~ the work of Harry Wright, a local artist. The frame is made of a piece of oak from the original flooring in Lincoln's first law office. Stuart and Lincoln formed a law partnership in 1837 and occupied an office room in "Hoffmans Row" now known as 109 N. 5th St. This building was remodeled in 1905 and the wood forming this frame was obtained by me at that time.

This genuine platinum photograph, known as the Butler Portrait of Abraham Lincoln is No. 100 of an edition limited to 100 copies. The original is a life size oil painting, made from sittings during the presidential campaign of 1860, and is believed to be the work of Harry Wright, a local artist. The frame is made of a piece of oak from the original flooring in Lincoln's first law office. Stuart and Lincoln formed a law partnership in 1837 and occupied an office room in "Hoffman Row" now known as 109 N. 5th St. This building was remodeled in 1905 and the wood forming this frame was obtained by me at that time.



Portrait by George F. Wright, 1860

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February 6, 1934

Mr. W. A. Cutler, Asst. to the President
The First National Bank
Springfield, Illinois

Dear sir:

We received the photograph of the Lincoln picture and the data concerning it and will place them in our Museum files.

Dr. Warren is at present out of the city and when he returns the latter part of this month I will bring this information to his attention.

Very sincerely,

RGM/H

R. Gerald McMurtry, Librarian
Lincoln National Life Foundation

February 28, 1934

Mr. W. A. Cutler
Assistant to the President
The First National Bank
Springfield, Ill.

My dear Mr. Cutler:

I am just back from an extended speaking itinerary in the East and find your letter on my desk.

I have for a long time known the Wright portrait of Lincoln, which is considered one of the finest, and I trust that something may have come by this time to assure it permanent location in Springfield, where I am sure it belongs.

Our appropriation here I am sure is not sufficient to take care of any paintings this year, but we will be very glad to place the information about this portrait on file as we often have inquiries about available paintings.

Very sincerely yours,

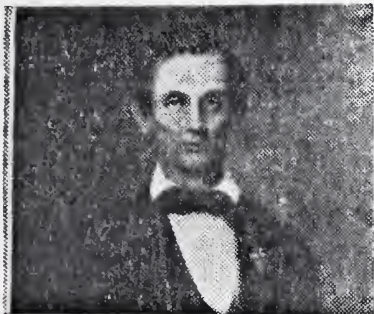
LAF:EB

Director
Lincoln Historical Research Foundation

ks, set up along the "Embarca-
guard lives and property. In-
news photos.

BUYS LINCOLN'S 'BEST PICTURE'

Announcement was made yesterday that an anonymous friend of the University of Chicago has un-

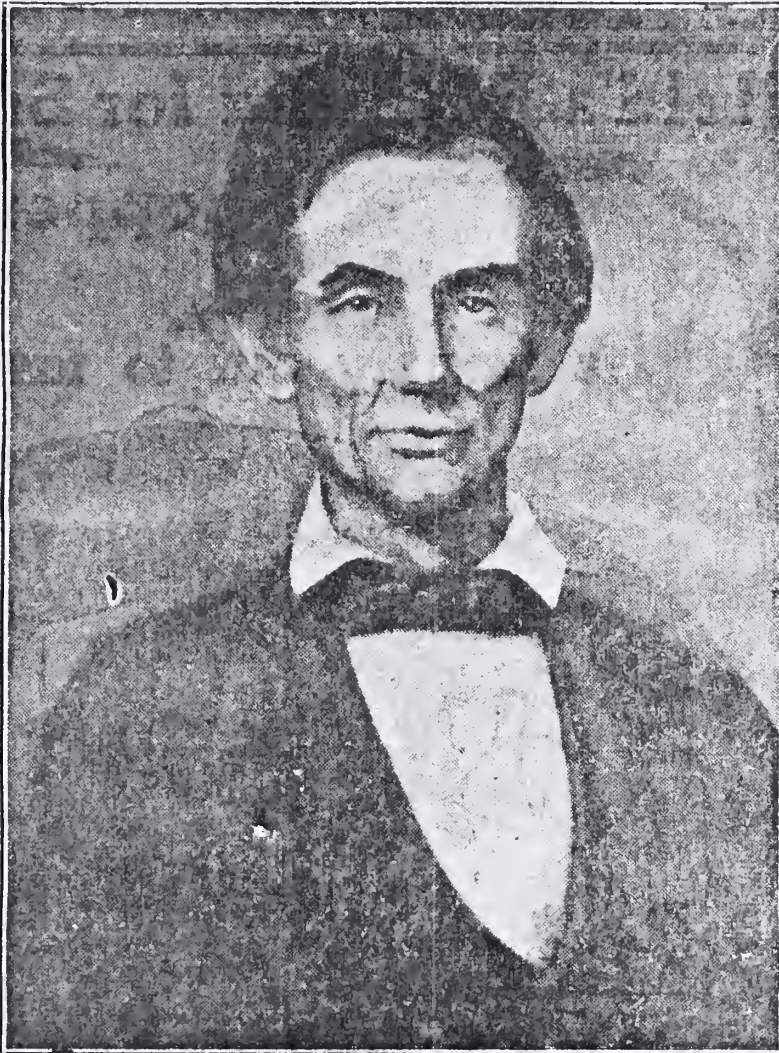


ABRAHAM LINCOLN—
This was his favorite painting.

derwritten the purchase for \$5,000 of the portrait of Abraham Lincoln which was painted between his inauguration and election by George Frederick Wright. It was Lincoln's favorite portrait.

The purchase price was underwritten in belief this picture should remain in Illinois, and in the hope that a donor or donors may be found to whom the motive of state patriotism will appeal.

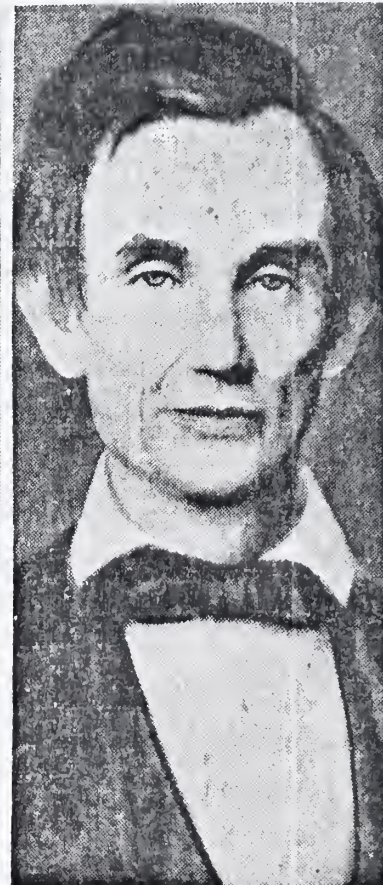
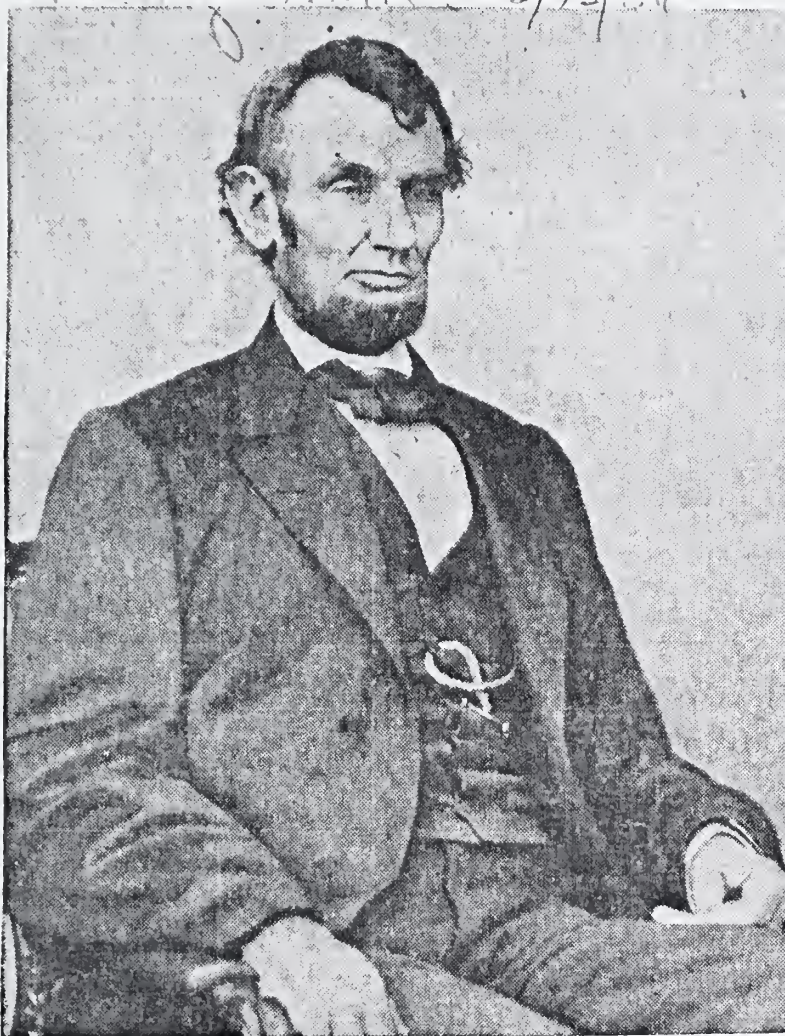
LINCOLN'S FAVORITE PORTRAIT



This was Lincoln's favorite portrait of himself, painted in 1860 by George Frederick Wright. It is part of the William E. Barton collection of Lincolniana now in the Lincoln library at the University of Chicago. At the dedication of the collection four impressive speeches were made by William E. Dodd, Carl Sandburg, Lloyd Lewis, and M. Llewellyn Rainey, librarian of the collection, on "If Lincoln Had Lived." They are published by the University Press in celebration of the great man's birthday. The illustrations include this portrait.

Chicago Tribune 1-16-35

Chicago Is Honoring Lincoln Today



As Illinois and the nation pay tribute to Lincoln on the 126th anniversary of his birth, a prominent part is being taken by Chicago, city in which Lincoln received his first nomination at the Republican convention of 1860. Here is a Brady photograph of Lincoln, taken in Washington in 1861, as he began to grow a beard.

[From the collection of A. W. Hannah, Brevoort hotel.]

Treasured centerpiece in the University of Chicago's Lincoln room is this painting by George Frederick Wright, considered to be Lincoln's favorite portrait of himself, bought by the president and presented to William Butler, one of his campaign managers. The Lincoln room is open to the public daily from 9 a. m. till noon and 1 p. m. to 5 p. m.

2/12/36

CHICAGO HERALD AND EXAMINER...

FAVORITE PORTRAIT
OF LINCOLN ON
VIEW IN CHICAGO



This painting of Abraham Lincoln by George Frederick Wright, owned by the University of Chicago, is the center of its

Lincoln exhibit. The Great Emancipator bought it and presented it to William Butler, his friend.

✓
CONNECTICUT COLLEGE

NEW LONDON, CONNECTICUT

OFFICE OF THE BURSAR

February 18, 1938

Mr. M. A. Cook, Librarian,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

My dear Mr. Cook:

I was much interested in your letter of February eleventh with its inclosure of valuable information, and I shall be very glad to receive your publication regularly.

The beardless portrait of Lincoln referred to by Mr. Stamm is owned by the University of Chicago and hangs in the Lincoln room in Harper Hall. Mr. Raney, the librarian, is a great admirer of the portrait as well as a most enthusiastic collector of Lincolniana. He has recently acquired the famous Barton collection.

The portrait was painted in 1860 by my father, George Frederick Wright, in competition with fifteen other artists. Lincoln ^{liked} it best and purchased it for Major Butler, who was his campaign manager. It was exhibited both years at the Century of Progress in the Illinois Host Building.

My father also painted two other portraits of Lincoln, both of which are bearded. One of these, painted for Gen. Horatio G. Wright, was purchased a few years ago by William Randolph Hearst; and the other, an allegorical painting, was acquired by the late Percy Rockefeller, and is now owned by his widow. A reproduction of this may be found in Harpers Weekly, Feb. 13, 1909, Vol. 53.

My father painted a number of very prominent people, among whom are thirteen governors of Illinois and twenty of Connecticut. He also painted a portrait of Gideon Wells, Secretary of the Navy under Lincoln, and Dr. Gallaudet, founder of Gallaudet College.

I have a number of books with interesting accounts of my father's history and work, such as "Lincoln in Portraiture" by Rufus Rockwell Wilson, published by the Press of the Pioneers in 1935, (2 articles), "Art and Artists in Connecticut" by H. W. French, (2 articles), "If Lincoln had Lived", published several years ago by the University of Chicago Press, and many others. If you do not have

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CONNECTICUT COLLEGE

NEW LONDON, CONNECTICUT

OFFICE OF THE BURSAR

any of this material and would like it, I shall be glad to have photostats or copies of the articles made for you; or if you will make me an outline of the kind of information which you would like, I shall be happy to supply this.

I am puzzled by the name of Elizabeth Washburn Wright mentioned in your letter, as I have never heard of the lady and am hence wondering what her interest is. Do you know who she is and what her present address is?

If I can be of any further service, please do not hesitate to call on me. My mother and father knew the Lincolns well and admired Mr. Lincoln very much. You are doing a fine piece of work, and I shall be glad to help in any way possible.

Sincerely yours,

Elizabeth C. Wright

February 23, 1938

Miss Elizabeth C. Wright, Bursar
Connecticut College
New London, Connecticut

My dear Miss Wright:

I am pleased to inform you that we would be very happy to place your name on our Lincoln Lore mailing list and that you will receive the publication regularly.

Your letter is a very interesting one and one which contains a wealth of information for our files.

I am familiar with the books which you mention, with the exception of the article on "Art and Artists in Connecticut" by H. W. French. I would like to see a copy of that article, if possible.

The only letter which we have from Elizabeth Washburn Wright came to us from her address at 2005 Massachusetts Avenue, Washington, D. C. The above letter referred to was written on March 4, 1932.

We would be pleased to hear from time to time of any articles regarding your father's works.

If at any time you feel we might be able to supply you with information regarding Abraham Lincoln, please do not hesitate to call on us.

Yours very truly,

M C: EB
M.A. Cook

Librarian

CONNECTICUT COLLEGE

NEW LONDON, CONNECTICUT

OFFICE OF THE BURSAR

March 7, 1938

Mr. M. A. Cook, Librarian
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Mr. Cook:

I want to thank you for your kind letter of February twenty-third and to apologize for the unavoidable delay in sending you the material requested. A copy of one of the articles from "Art and Artists in Connecticut," by H. W. French is herewith inclosed. I am also sending copies of two newspaper articles which you may not have, one from an Illinois paper by William Dodd Chenery and the other from a Connecticut paper. The portrait referred to in the latter is the one purchased by the late Percy Rockefeller. You will find in this also a copy of a short article in the "Cyclopedia of painters and paintings" by Champlin.

I am grateful to you for putting me on your mailing list and shall read the Lincoln Lore with great interest. Let me know if at any time I can be of service to you.

Very sincerely yours,

Elizabeth C. Wright

TRANSCRIPT FROM ART AND ARTISTS IN CONNECTICUT

By H. W. French

Published in 1879 by Lee and Shepard, Boston and Charles T.
Dillingham, New York

PAGE 137

GEORGE F. WRIGHT

Among the leading men in portraiture, emanating from Connecticut, is George F. Wright, born in Washington, Conn., Dec. 19, 1828. As a lad he was placed in preparation for a classical education under the Rev. Isaac Jones of Litchfield. He entered a studio when a boy, with an attempt at painting for a criticism. "Are you an artist?" inquired the painter. "No sir; but I am going to be," was the prophetic reply. He settled first in Wallingford, and in May, 1847, succeeded Mr. Bartholomew as custodian of the Wadsworth Athenaeum Gallery. The following year he studied in the life-school at the National Academy, and, returning to Hartford, painted portraits very acceptably for five years; after which he spent two years abroad, - in Germany under Professor Graefle, court-painter of Baden, and a summer in Rome. Returning, he has painted in many Southern and Western cities, but principally in Hartford. He painted many of the governors of Illinois, and of Connecticut. His work is remarkable for its power, its natural flesh tints, its accuracy of likeness. Portraits of T. K. Brace and the last Gov. Trumbull are among his best work. Charles L. Elliott remarked at an academy exhibition, pointing to one of Mr. Wright's heads, "I have much cause to fear that man." Few men have possessed the genius, and given the promise, of George F. Wright; but his life has been one of varied experiences, in which, while he has done much masterly work, he has apparently failed to recognize his own talent.

LINCOLN SHRINE IN PAYNE STUDIO CONTAINS UNUSUAL PORTRAIT
OF EMANCIPATOR

by William Dodd Chenery

A Lincoln shrine there is in Springfield not yet known to the majority of even the devoted admirers of the emancipator. It was erected exclusively as a shrine, not to mark some spot now hallowed by his previous presence there, but as a fitting receptacle for his portrait, painted shortly after his nomination in November, 1860, and chosen by those who knew him most intimately as the most satisfactory likeness of any of that period. Incidents connected with the choosing of the picture carry its story back twenty-three years before it was painted, and expose the falsity of popular conception of his personal physical and social traits and characteristics. The generosity, public spirit and patriotic devotion to Mr. Lincoln's memory of one of the city's most honored citizens made possible this shrine and to it he invites all who care to come, in the spirit of seeking for further knowledge of Mr. Lincoln.

This shrine is erected in the studio office of Edward E. Payne, 300 East Monroe street, and apart from that central object there are art works worthy hours of study to those interested in antiques. It is common knowledge that Mr. Payne possesses one of the most valuable of such collections in the world.

LINCOLN'S FIRST HOME

On an early spring morning, April 15, 1837, an athletic young giant, bearing in one hand a parcel and in the other saddle bags, entered the store of Joshua Speed on the northwest corner of the public square, the site now occupied by Myers Brothers store. It was his first coming to Springfield to make his home. What a momentous date in his life story - for on another April 15, 27 years later, in 1865, that young man, now grown old, breathed his last in the city of Washington after the most astonishing and tumultuous adventures falling to the lot of any mortal. That Lincoln previously knew Joshua Speed is probable. At any rate he told him he was looking for a room as he wanted to live in Springfield, and Joshua invited him to share his room above the store. The story runs - he seated himself in the room, placed his bundles on the floor and said: "Well, I'm moved."

Down stairs again, and William Butler entered the store. Speed told him that Lincoln was to stop with him for awhile and was looking for a place to take his meals. Mr. Butler replied: "He can put his feet under my table if he wants to." He began to eat there that day and very shortly after went there to room. There he lived till the day of his wedding, Nov. 4, 1842; five years of congenial companionship. It was there he dressed for his wedding. While there a son was born to William Butler. Both Butler and Lincoln were ardent admirers of Henry Clay and together they picked that name and, at suggestion of Lincoln, who just then was reading the life of William Wirt, first attorney general of the United States, he was christened Henry Wirt Butler. Facts connected with this period were related to me by Major William J. Butler, 912 South Fourth street, grandson of William H. Butler and son of Henry Wirt Butler, whose home is overflowing with the elaborately carved walnut and mahogany furniture used in the ancestral homestead, so long demolished that few recall its location. Even Major Butler asked me to go with him to verify the exact part of the grounds where the old home stood.

REMOVAL OF HOME

While memory shall last the occasion for the final removal of the William Butler home will stand out in the recollections of the writer. Living at the

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Shrine (2)

Chenery house from the ages of 5 to 15 years it was necessary to attend the old Second Ward school, Second and Mason streets, and on the way to school to pass the Butler homestead. At that time it had been sold by the Butlers and was used for offices of the railroad. It stood on the southwest corner of Third and Madison streets. The railroad officials desired to place a switch around that corner from the Illinois Central tracks to those of the Chicago and Alton road. It was a two-story, red brick building, and so close to the corner of the streets that the corner of the house was cut off, leaving a blank wall about ten feet long, running diagonally from one side wall to the other. The switch tracks were so close to the track that the box cars nearly touched the house in passing, and anyone standing on the curve could not see approaching trains from either direction.

The writer had just started attending school, being in what was then termed "the baby room." During the first week of attendance on the way home one noon a group of children was rounding the curve. A railroad workman was just head of us. His foot slipped into the narrow space between two rails, close together to prevent the wheels slipping from the track on the curve. He turned about and laughingly said: "I guess I'm caught." Just then a string of box cars came shooting around the curve, children scattered and when the train had passed the only piece left of the man was his head. A group of workmen came running up and one looked at the head and shrieked: "My brother!" Some of the little girls from school fainted - none of us now living will ever forget. Almost immediately the house was torn down. Societies marking Lincoln localities might well place a tablet there stating that Lincoln lived there five years, from 1837 till 1842. There is a railroad water tower on almost the exact spot of the Butler home. The present switch is far southwest of the old house location.

The friendship between Lincoln and the Butlers continued after he married Mary Todd and went to the Globe tavern on Adams street. William Butler, a one-time state treasurer, assisted the financing of Mr. Lincoln's campaign for the presidency. After the nomination the leading portrait painters of America visited Springfield, each hoping to paint his portrait. Mr. Lincoln was too busy to give individual sittings, or any for long periods. A room in the state house was set aside for sittings and all the painters would assemble and put up their easels and paint simultaneously. When the pictures were finished Mr. Lincoln requested the Butler family to come to the state house and assist him in selecting the one they considered the most satisfactory likeness. Mr. Butler's two sons and one daughter were grown beyond childhood by that time and accompanied William H. Butler for the decision, which was unanimous. Mr. Lincoln then presented the picture to William Butler.

The picture hung in his home on Madison street. After his death it was inherited by his daughter, Miss Salome Butler, and hung in her home on the northwest corner of Sixth and Cook streets for many years. Miss Butler left it in her will to William J. Butler, her nephew, and he allowed Mr. Payne to hang it in the State National bank while Mr. Payne was president of that institution and now it adorns a Shrine.

A COURTLY LINCOLN

Flaming indignation burns when words disparaging to Mr. Lincoln's habits of dressing or manner of meeting people socially are heard or read by the writer. Even before coming to Springfield Mr. Lincoln had associated with men of culture and education. He had been a member of the legislature that had, largely through his efforts and eight associates, made this city the capital of the state, (the main inspiring reason for his choosing Springfield for his home), and his ready wit had been sharpened with contact with many men and women of social position, accustomed to the graces and stately hospitality of the early Victorian era. Five years of intimate family life with the high ranking Butler family alone would have given the polish that is mentioned by

Shrine (3)

many letters and told by our forebears.

Well I remember the stately, majestic, "grande dame" poise of Miss Salome Butler, to whose home the members of the South End Dancing club were often invited because of her nephew, our Major William J. being one of them. A man so ready to grasp cultural and educational advantages as Mr. Lincoln would quickly profit by such association. One of the rare moments of my mother's life was that last morning in Springfield of Mr. Lincoln's when he, having an early breakfast, met her just coming down the stairs in the hotel took her hand, bent low over it and said, "Well this will be goodbye, Mrs. John." Grandmother was Mrs. Chenery and mother was Mrs. John to boarders and employees in the hotel.

My parents told me Mr. Lincoln was never untidy; that his clothes for social occasions were of fine texture and cut by the leading tailors of that day; that he had an innate dignity that caused his equals and business associates to address him always as Mr. Lincoln; that only another element referred to him as "Abe" after he had passed early manhood, and even they did not venture to so address him personally.

Mary Todd was of aristocratic Kentucky ancestry and uncut manners would not have allowed her to choose him in preference to the polished Stephen A. Douglas did he not vie with him in social as well as mental qualifications. Political opponents of that era frequently forgot all restraint in abusing those on the opposite side and of no one was there every such villifying falsehood repeated. Unfortunately unkind criticisms live, are passed from mouth to mouth and believed - whereas it is not the usual custom to spread the praise of the finer traits.

Today many who do not know the customs of eighty years ago look at pictures and statues and wonder at unpressed trousers and form wrong conclusions. All men of that period were clad so. Not till decades after the death of Lincoln was the clothing of any men ever pressed. The day it left the tailor it served without further attention except for the brushing off of dust.

Visit Mr. Payne's shrine, observe the appearance closely of one who was being painted in intervals of busy political days.

This is the portrait purchased by Mr. Percy Rockefeller

(Probably Westerly Daily Sun
March 19, 1915)

LIBRARY LOANED COSTLY PAINTING

Life-Sized Portrait of Abraham Lincoln Hangs in Art Room

BEAUTIFUL PRODUCTION

**Loan Made by John Stanton Palmer - Who describes Work of Art -
Painted by George Frederick Wright - Coloring is Exquisite**

A life-size portrait of Abraham Lincoln has been loaned the Westerly Public Library by John Stanton Palmer, for, as is indicated by a letter addressed to the library trustees, an indefinite time. The library authorities are greatly pleased that Mr. Palmer has seen fit to loan this wonderful piece of art to the library, as it is a portrait of which any institution might be proud. The likeness was painted by George Frederick Wright.

Mr. Palmer's letter to the trustees follows:

Mystic, Conn. March 18, 1915.

Trustees of the Westerly Public Library,
Westerly, R.I.

Gentlemen:

The painting of Abraham Lincoln, life-size and from life, by George Frederick Wright, which I propose to loan you, goes forward today.

The following particulars may be of interest: Mr. Wright visited Springfield, Ill., under a commission to paint Mr. Lincoln, during the fall of 1860, prior to his departure for Washington to become president.

In an interview some 20 years ago, the widow of the artist stated that her husband said he became so attached to Mr. Lincoln's personality during the sittings that he began another canvas for himself personally, adding that affection, disconnected from thought of financial gain, prompted the work. This portrait is the result. The artist always claimed that he represented Mr. Lincoln in the open, without protection, with a storm breaking and with the dismembering states in his hands, though still attached to the rock of government.

Mr. Conant, an aged artist in the Studio building, New York City, who painted a bust of Mr. Lincoln - recently owned in Brooklyn - stated to the writer a half dozen years ago that when he visited Springfield Mr. Wright was there, and when he himself was unable to obtain sittings owing to demands upon Mr. Lincoln's time, this Mr. Wright, though an entire stranger stepped forward, and kindly offered his sittings, or to share them.

At that date Mr. Lincoln had worn whiskers but a short time. It seems that a little girl wrote Mr. Lincoln expressing the opinion that whiskers would be an improvement; whether or not that incident influenced, no one knew, but it is true that whiskers began to appear. As proof of his thoughtfulness for small matters, at a public gathering some time thereafter Mr. Lincoln requested the little girl to come forward, if present. Upon the parents going forward with the child, Mr. Lincoln raised and kissed her and asked, "Do you like me better now?"

Library (2)

That letter is guarded in the building near the Lincoln Memorial monument, Springfield, Ill.

During the sittings some remarks were made about his whiskers. Mr. Lincoln's suggestion was characteristic of the man. It was that "It would be well if whiskers fully covered my face in the painting."

Mrs. Wright recalled the incident that about the date of these sittings her husband painted some jeweler in two days' time, receiving \$1000 for the work. By permission, a Masonic temple was used as a studio.

The writer first saw this painting in 1890, and although making several attempts, only succeeded in buying it in 1904.

Its owners at that time were Mr. and Mrs. James Campbell. She was a daughter of the landlord who obtained the painting direct from the artist. The fact may be worth mentioning that Mr. Campbell was in Ford's theater the night the assassin fired the fatal bullet, hence familiar with the president's features. He considered the likeness excellent.

Thus the line of ownership of this canvas could not well be more direct-clear.

The indications are that I may not need to use this painting outside your library building for some time.

'Tis a decided pleasure to realize the security against fire assured by the environment of your art gallery, and to realize, in addition, that many citizens, including school children, may there view the endeared features of our martyred president.

"His thought was like a pyramid upiled,
On whose far top an Angel stood and smiled,
Yet in his heart, was he a simple child."

Respectfully submitted,
John Stanton Palmer.

Concerning the life of the artist the following is taken from Cyclopedia of Painters and Paintings, edited by John Denison Champlin, Jr.; critical editor, * Charles C. Perkins:

Wright, George Frederick - Born in Washington, Ct., Dec. 19, 1828, died in Hartford, Jan. 29, 1881. Portrait painter. After studying in a studio and in the life school of the National Academy in New York, he settled in Hartford and painted portraits for five years; then studied two years in Europe, chiefly in Munich, under Albert Grafle, but partly in Rome. He painted at various times in Springfield, Ill., and in other Western and Southern cities, but worked principally in Hartford, Conn. Among his portraits are many of the governors and other prominent men of Illinois and Connecticut, and he was one of the first, if not the first, to paint Abraham Lincoln. He was an excellent colorist.

* One of the Founders of the Boston Museum of Fine Arts.

CONNECTICUT COLLEGE

NEW LONDON, CONNECTICUT

OFFICE OF THE BURSAR

May 21, 1938

Mr. Louis A. Warren, Director,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

My dear Mr. Warren:

I thank you for your courteous note of May nineteenth, but I wish to correct an impression which you seem to have. The portrait referred to in my card is not "a photograph" but a painting from life, and it is hence not a "new portrait". It was painted in Washington in 1864 for Gen. Horatio G. Wright, a personal friend of Lincoln. It has been for a number of years in the collection of William Randolph Hearst, who is now disposing of his works of art. This is the second portrait painted from life by my father which the University of Chicago has purchased, the first one having come from the Payne collection. In Lincoln in Portraiture by Rufus R. Wilson you have the story of these two paintings and also a third, which is owned by Mrs. Percy Rockefeller.

I trust that you will pardon me for sending these corrections, but it would be infortunate to have incorrect information on file or in print.

Sincerely yours,

Elizabeth C. Wright

DOUTHITT GALLERY
FOUNDED 1882
15 EAST 57TH STREET
NEW YORK
TEL. WICKERSHAM 2-2160

4/14/38

Lincoln National Life Insurance Co. — LINCOLN LIFE
Fort Wayne - Ind — Referred to Mr. Warren
To Mr. A. F. Hall; REC'D APR 15 1938
My dear Sir. Answered _____
OFFICE OF PRESIDENT

We have rec'd for
Sale the finest Lincoln Portrait
— in oil from life — by Geo Wright
1864 — we have ever handled.
This great painting is noted for
2 things over & above in quality of
any of Lincoln's portraits we have ever
seen — viz, its natural flesh tint & its
accuracy of Titianesque — It is from
the Hearst's collection — Size 23" ^W X 32" ^H.
— If you wish I'll send you photo of it.

Sincerely,

J. H. Douthitt, Sr.

Wright

April 18, 1938

Mr. J. F. Douthitt, Sr.
15 E. 57th St.
New York, N. Y.

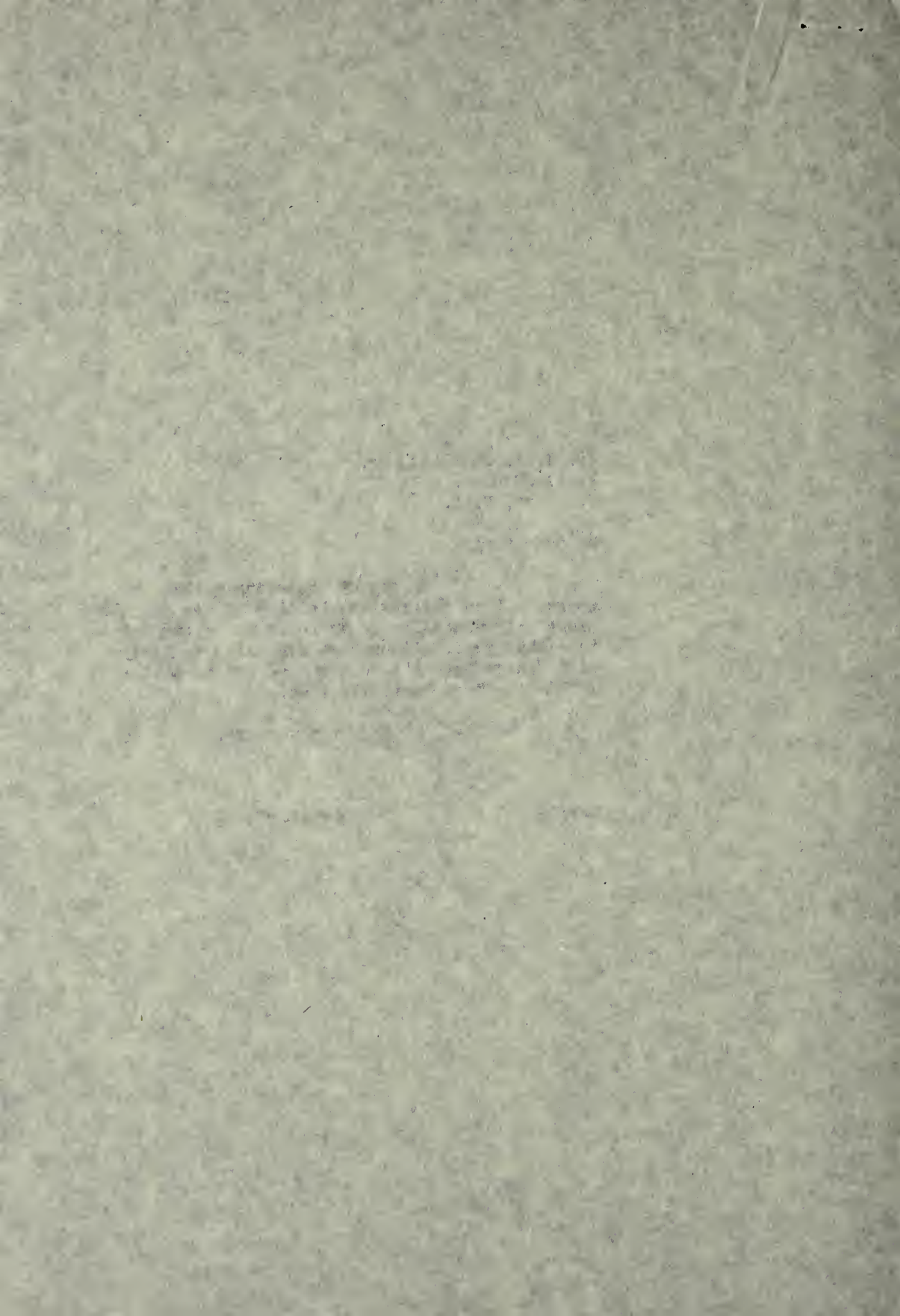
My dear Sir:

We regret exceedingly that our appropriation for the acquisition of new Lincoln items will not allow us to think of buying paintings this year, although we are quite familiar with George Wright's work and we are sure it would be a very desirable item.

Very truly yours,

LAW:BS

Director



KLEEMANN GALLERIES

Fine Arts

38 EAST 57TH STREET

New York, N. Y.

PHONE
WIC 2-2793

CABLE ADDRESS:
KLEETHOR, NEW YORK

April 15, 1938

Mr. Walter H. McBride
Fort Wayne Art School & Museum
1026 West Berry Street
Fort Wayne, Indiana

Dear Mr. McBride:

Would your museum be interested in a fine portrait which we have of Lincoln?

This portrait was painted from life in 1864 by George F. Wright at the request of General Horatio Wright, a friend and admirer of Lincoln when he was called to the defence of Washington from the threatened attack of General Early during the invasion of Maryland. It is a splendid example of Wright's ability to paint the natural flesh tints and for the accuracy of likeness.

A portrait of Lincoln painted from life is as you know, rare. This one comes from the Randolph Hearst collection and we can offer it to you for \$1200.

I shall be very pleased to send you a photograph of it should you want to see one, and if I can supply any further information, I shall be glad to do so.

Will you please let me hear from you?

Yours very truly,

(Miss) A. Davis

KLEEMANN GALLERIES

AS



C O P Y

April 21, 1938

Miss A. Sims
Kleemann Galleries
38 East 57th Street
New York, N. Y.

Dear Miss Sims:

I am sending your letter of the 15th
to Dr. Louis A. Warren, Director of the
Lincoln Museum in the Lincoln National
Life Insurance Company of Fort Wayne,
hoping he might be interested.

At present we are not in the market
for purchasing a painting.

We will appreciate knowing what paintings
you have to offer in the future.

Most sincerely yours,

Walter H. McBride, Director

WHM:lra

1000

April 21, 1955

Miss A. G. Galt
111 Madison Avenue
New York, N. Y.

Dear Miss Galt:

I am sending you a letter of the 10th
to Mr. J. A. Warren, Director of the
National Museum in Washington, D. C.
The National Museum is a very fine
place and I hope you will enjoy it.

I would like to see you and to discuss
the purchase of a painting.

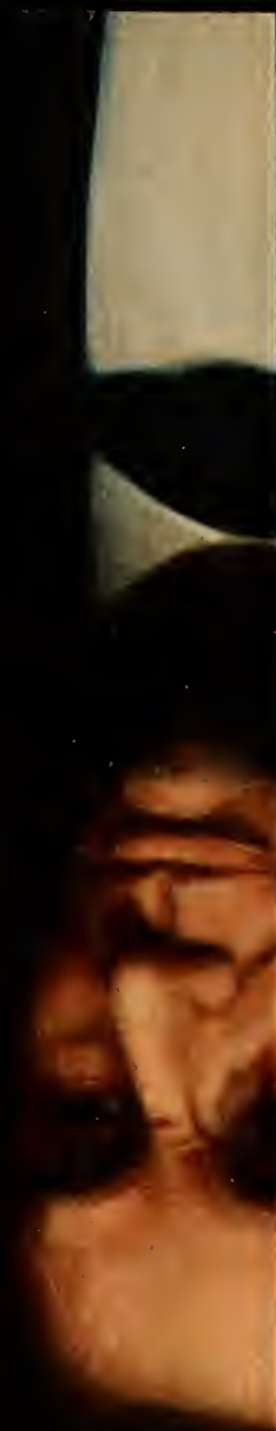
We will appreciate having you visit
you have to offer in the future.

Very sincerely,
John F. Kennedy

John F. Kennedy, President

cc: Mr.

February 12, 1939



100

April 11, 1944

Miss A. G. Jones
1111 17th Street
New York, N. Y.

Dear Miss Jones:

I am very glad to hear of the birth
of your son. I hope he will be a
bright and happy child. I am sure
you will be a very good mother and
he will be a very good son.

I am sure you will be a very good
mother and he will be a very good
son.

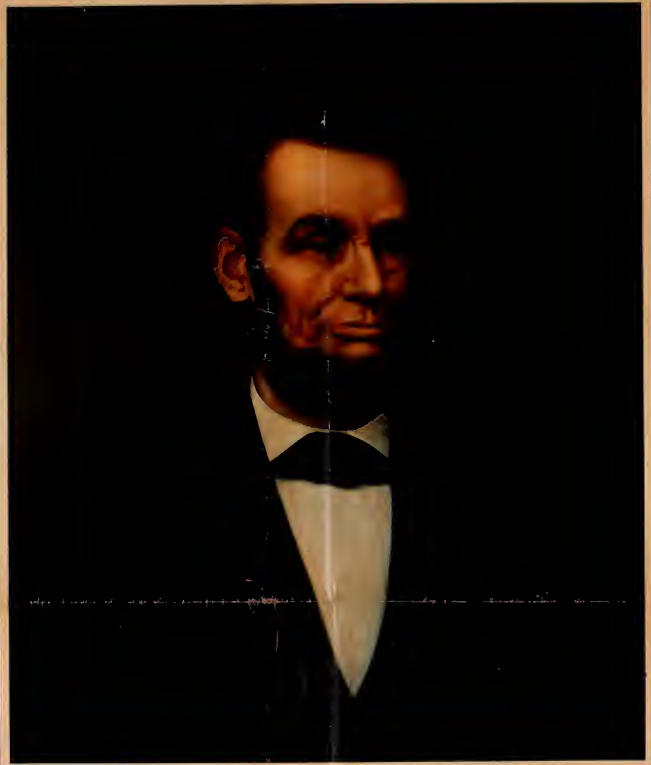
I am sure you will be a very good
mother and he will be a very good
son.

Very sincerely,
John F. Kennedy

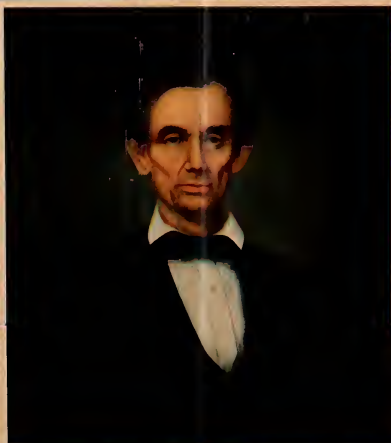
John F. Kennedy, President

Enclosure

Chicago
Sunday
Tribune



1864



1860

four
years

• Two portraits of Lincoln by George Frederick Wright, executed from life four years apart, reveal the great change in his appearance. • In the Graphic section, will be found a story of Wright and his portraits and a color picture story of the Lincoln shrine at New Salem.

PORTRAITS REPRODUCED BY COURTESY
OF THE UNIVERSITY OF CHICAGO

Copies of these paintings, in the sizes and colors shown and framed under glass, can be obtained at the Chicago Tribune Public Service offices, Tribune Tower and 1 South Dearborn street. Prices: Each, 40 cents; by postpaid mail, 50 cents. (Do not send coin or currency.)

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Picture Section



3

JOHN W. GROSS, JR.
ATTORNEY AT LAW
JANESVILLE, WISCONSIN

Aug. 22, 1944.

Dr. Louis A. Warren, Editor,
Lincoln Lore,
Lincoln National Life Foundation,
Fort Wayne, Ind.

Dear Dr. Warren:

Have just received the June issues of Lincoln Lore.
The June 5, 1944 sheet lists Fifty Lincoln Portrait painters.

In 1913 I secured a photograph copy of an original oil portrait of Lincoln made from life about the time of his first nomination for the Presidency. The original portrait then hung in one of the Springfield, Illinois Banks. The photos had been made for a book store owner in Springfield, by the name of Barker, I believe. The photos were framed in rough wood frames which Mr. Barker stated had been taken from the floor of Lincoln's first law office in Springfield.

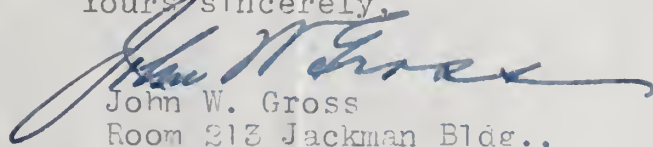
The original painting, a front view bust, beardless, was later acquired by the late Governor Horner of Illinois. I saw this portrait at a Lincoln exhibit at the Chicago Century of Progress in 1934.

I never knew who was the artist who painted the portrait, and have been wondering if it might have been George F. Wright.

Are you familiar with this portrait? If so perhaps you can tell me the name of the artist and where the portrait is now located. I would appreciate any information you can give me.

I have been a recipient of Lincoln Lore for several years and enjoy it very much.

Yours sincerely,


John W. Gross
Room 213 Jackman Bldg..

Wright Painting

August 25, 1944

Mr. John W. Gross, Jr.
Room 213 Jackman Building
Janesville, Wisconsin

My dear Mr. Gross:

Enclosed you will please find an extra copy of
Lincoln Lore and also a clipping both of which you may keep
which gives you the history of the Wright painting about which
you have inquired.

Very truly yours,

LAW:WM
enc.

Director

1891

THE
OFFICE OF THE
SHERIFF

OF THE COUNTY OF

IN THE MATTER OF THE
ESTATE OF
JAMES M. HARRIS
DECEASED

VS.

JOHN
HARRIS

2134 Cornell Road
Cleveland 6 Ohio
October 16, 1944

Dr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Dr. Warren:

It seems rather late to respond to the bulletin of June 5, 1944 which requests information upon contemporary Lincoln portraits. The work on two Lincoln books has permitted no more rapid answer. You list the beardless portrait by George F. Wright which is owned by the University of Chicago Library. You may be interested to know that I own the first photograph ever made of this fine portrait.

Wright painted two other portraits of Lincoln, both bearded Lincolns. The first which was painted for General Horatio Wright was first owned by William Randolph Hearst, then sold to the Kleeman Galleries, and is now in the possession of the University of Chicago, and hangs in the Harper room. Miss Mary Wright, the daughter of George F. Wright, in a letter to me says that the picture was painted at the request of General Horatio G. Wright shortly after his defense of Washington against General Early. You will remember the incident of Lincoln and Fort Stevens in connection with this. The portrait was painted in 1864. Miss Wright adds that the picture was inscribed on the back by her father in the following words: "Painted from life for Gen. Horatio G. Wright at Washington 1864 George F. Wright, Pinx."

Wright also painted another bearded Lincoln, and Miss Wright says this portrait is owned by Mrs. Percy Rockefeller. She adds that the reproductions of the picture are poor and few in number as Mr. Rockefeller did not permit copies to be made.

You may add two portraits to your list of June 5th and make what use of the appended information as may be of value to you.

You may know something of the one book which keeps me busy. The research has been most intensive, and has meant the writing of innumerable letters. Material has been gleaned from many places. You might wish a transcript of the remarks at Lebanon and Thorntown for your files. If so, I will be glad to furnish them. It may also interest you to know that Lincoln never spoke before the Indiana Legislature in 1861, and that I have not one proof only, but several evidences of this. I have also discovered twenty unknown documents in Lincoln's hand, and will make transcripts of these if you desire them. This will be done as time permits. Although I have only made a start in Lincoln research, it seems that I could be listed as more than a secretary of the Ohio Lincoln Association. The work grows more fascinating each day, and I hope it will offer a sound contribution to Lincolniana.

I now come to a special request. At present my finances are most low. The two attacks of coronary thrombosis have forced me to give up teaching temporarily. There is a small check each month from my pension fund. I should like to get a copy of Judge Bollinger's most recent book. The Judge and I write to each other, and has consented to personally inscribe the volume. I do not know if you going to the meeting of the Chicago Lincoln Group where he is to speak upon Thursday, October 19th. I regret having to refuse the kind invitation of Ripstra to hear Bollinger and Lytle. I should like to know if a copy of the book could be sent to J. Henri Ripstra at 5 South Wabash Avenue, Chicago 3 Illinois to be inscribed for me. I will remit the cost upon receipt of my check. If you are going to Chicago, could you take the book, if it is no great inconvenience?

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I am enclosing two interesting items for your files. They are not intensely significant, but they should prove interesting. If you are also interested you might get a copy of the editorial section of the St. Louis Post-Dispatch for Sunday, October 8, 1944. The editorial upon "Parallel" was written by George Fort Milton, and as he wrote me was gleaned almost most verbatim from a letter of mine to him.

I close with kind personal regards, and hope to contribute in the future to the knowledge of Lincoln which is being so ably disseminated by your group at Fort Wayne.

Sincerely,

John H. Cremer
(John H. Cremer)

P. S. The last Lincoln Lore I received was for July 31, 1944. I would be pleased to receive the latest bulletins. Are they late, or have I not received them?

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Mr. Lincoln Speaks at Westfield

Addressing the ladies he said, " I am gald to see you; I suppose you are to see me; but I certainly think I have the best of the bargain. (Applause.) Some three months ago, I received a letter from a young lady here; it was a very pretty letter, and she advised me to let my whiskers grow, as it would improve my personal appearance; acting partly upon her suggestion I have done so; and now, if she is here, I would like to see her; I think her name was Miss Barlly. " A small boy, mounted on a post, with his mouth and eyes wide open, cried out, "there she is Mr. Lincum," pointing to a beautiful girl with black eyes and hair, who was blushing all over her fair face. The President left the car, and the crowd making way for him, he reached her, and gave her several hearty kisses, and amid the yells of delight of the excited crowd, he bade her good bye, and on we rushed.

Philadelphia Inquirer, Wednesday, February 20, 1861.
Discovered by J. H. Cramer, March 8, 1944

At Westfield (N. Y.) there was a great gathering. A large banner with the inscription " Welcome to the Empire State, " floated over the heads of the crowd. Mr. Lincoln spoke from the platform of the car and made some highly complimentary allusions to the State he had just entered. At the close of the speech he said:

During the campaign last Fall I received a letter from this place-and a very pretty letter it was, too. It was written by a young girl, whose name if he remembered rightly, was Bedell-Among other things in that letter was a recommendation that I should let my whiskers grow, as it would improve my appearance. It was partly from that suggestion that I have done so. If that young lady is in this crowd, I should like very much to see her.

... An exceedingly pretty young girl, probably about fourteen or fifteen years old, was at once pointed out by several of the bystanders, and a passage was soon cleared for her. She came forward modestly. Mr. Lincoln stepped down from the car, advanced to meet her, and gave her a couple of hearty lisses. A tremendous shout went up from the crowd, the President elect regained the cars, which immediately moved away, leaving the crowd jubilant, and Miss Bedell rosy with delight at the unexpected honor.

The Cleveland Daily Herald, Monday, February 18, 1861.

Note: Grace Bedell was eleven years old at the time she wrote Abraham Lincoln; she was nearing twelve at the time he met her. The material with these speeches is soon to appear in New York History.

Courtesy of J. H. Cramer
Cleveland, Ohio

October 20, 1944

Mr. John H. Cramer
2134 Cornell Rd.
Cleveland, 6, Ohio

My dear Mr. Cramer:

I tried to take a little vacation the first part of this week, which is the reason why your book which you asked to be sent to Mr. Ripstra was not waiting for you.

If the order for the book had been mailed separately I think probably my secretary could have taken care of it, but inasmuch as the request was in a rather personal letter it was not observed until I read your letter yesterday, which, of course, being the day of the meeting, was too late to get the book to you.

We will be very happy to send it on to you at Cleveland, however, and it goes forward under separate cover. Of course all of these books are autographed anyway, so probably you have not been greatly inconvenienced by the tardiness of its receipt.

Was very happy indeed to have the further information about the Wright painting and also information you have been digging up on the Indiana history of Lincoln's visit.

Many years ago I discovered in an old newspaper at Lebanon, Indiana the transcripts of his speeches made at Lebanon and Thorntown and also at State Line, so you need not bother to have extra copies made for me.

I regret to learn of your continued illness and trust you may soon be able to return to your classroom.

Very truly yours,

LAW:EB

Director

Mr. [Name]
[Address]
[City, State, Zip]
[Phone Number]

I am writing to you today to let you know that I have received your letter of the 10th of [Month] and I am very glad to hear from you.

In the letter you told me that you had been thinking about [Topic] and I am very glad to hear that you are interested in it. I will be happy to discuss it with you when you next write to me.

I am also very glad to hear that you are well and happy. I hope you are enjoying your work and your life.

I am looking forward to hearing from you again soon.

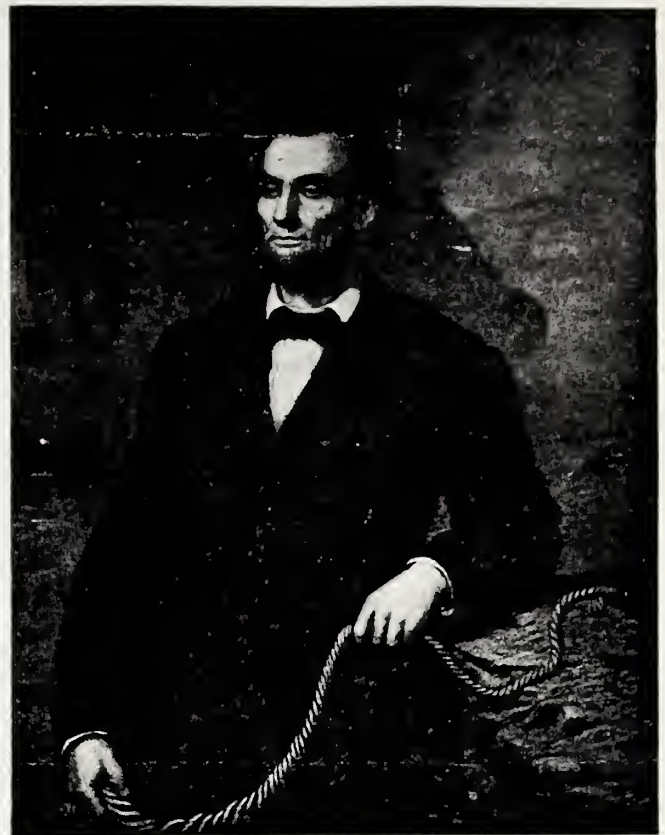
Very truly,
[Signature]

I am sure you will find this letter of interest.

Distinctive Paintings Old and Modern

NEWHOUSE GALLERIES

Established 1878



ABRAHAM LINCOLN *by George F. Wright*
Painted at Washington, Summer 1864

15 EAST 57th STREET, NEW YORK 22, N. Y.

Sheraton Breakfront

Exquisitely scaled of
mahogany, C. 1815 from
Hertsfordshire, England.
Upper sections lined with
Martini-colored shantung.
Lower section: center, fitted
with 24 graduated doors;
sides, fitted with adjustable
shelves. Approximate
measurements,
7'3" x 6'10" x 11½" deep

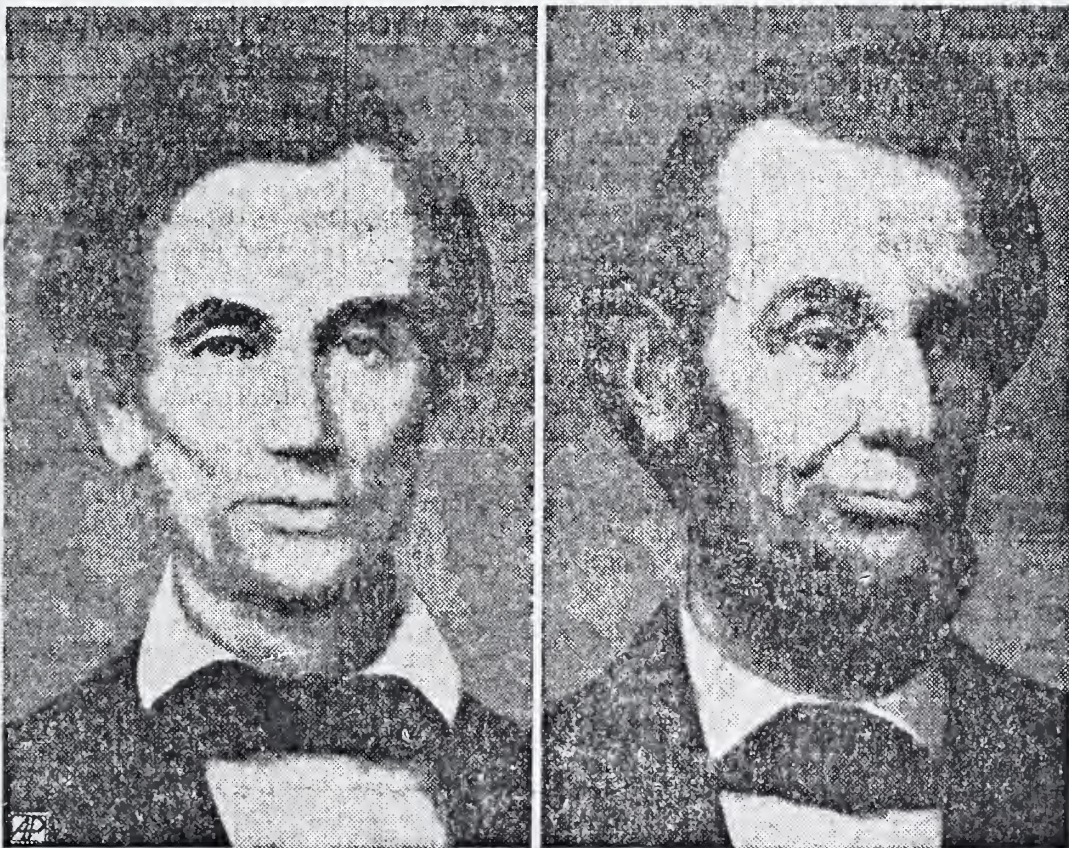


Carson

Pirie

Scott & Co

Pair of Paintings Show War's Toll



IMPRINT OF FOUR YEARS: These two pictures are of paintings done by the same artist of Abraham Lincoln after he won the Republican nomination for the presidency in 1860 and of President Lincoln after his renomination in 1864. Artist was George Frederick Wright. The paintings are owned by the University of Chicago.

Pair Of Paintings Shows War's Toll

By EDWARD S. KITCH

CHICAGO (AP) — Two portraits of Abraham Lincoln reveal how the Great Emancipator aged between the two inaugurations that spanned the hard years of the Civil War.

It is fitting that during this 150th anniversary of Lincoln's birth the beardless and bearded painted-from-life oil portraits owned by the University of Chicago be recalled.

The two life-size portraits of Lincoln were painted by the same artist, George Frederick Wright.

The beardless oil portrait was done in 1860, shortly after Lincoln won nomination at the Republican National Convention in Chicago in May.

In it he is a sober man, clean shaven but determined.

MANAGED SMILE

The bearded portrait was done by Wright in 1864, after Lincoln's second nomination. Despite his worries, Lincoln managed a smile.

When the first portrait was done in the autumn of 1860, Lincoln had established his campaign headquarters in a long narrow room in

the old State House where he had served in the 1840s.

On the day before the 32-year-old Wright was scheduled to start work on the painting, an artist seven years his senior, Alban Jasper Conant — who was destined to do as many canvases of Lincoln as Stuart did of Washington — also asked for a sitting by Lincoln.

Lincoln read his credentials and said, "No," shaking his head.

"It is impossible for me to give any more sittings," Lincoln said.

Wright offered Conant his time with Lincoln. Moved by such magnanimity, Lincoln relented and agreed to sit for the two at one time. As guest, Conant called the pose.

STORY

During the course of the sitting Lincoln told a story which Conant later recalled.

"A politician went to a livery stable for a horse to drive 16 miles to a convention where he wanted the nomination for county judge. The horse broke down, he arrived late, lost the nomination and came back to the livery

stable feeling it was useless to be angry. He said to the liveryman: 'See here, Jones, you are training this horse for the New York market. You expect to sell him for a good price to an undertaker for a hearse horse.' But Jones insisted the horse was one of the best in his stable.

" 'Now don't deny it,' said the politician, 'for I know by his gait that you have spent a great deal of time training him to go before a hearse. But he will never do. He is so slow he couldn't get a corpse to the cemetery in time for the resurrection.' "

LESS POPULAR

Before Wright did the White House portrait in 1864, his experience had deepened. As summer that year wore on, Lincoln became less popular. In late August he confessed in confidence that "it seems exceedingly probable that this administration will not be re-elected."

Lincoln now wore a beard. By the time he posed for the second Wright portrait he had won renomination and was in a happier mood, although the trials of the war showed in the furrows deeply ploughed in his face.

This portrait was painted for Gen. Horatio G. Wright, the defender of Washington against Gen. Jubal Early's raid late in the war.

It came to the University of Chicago after it had passed to the possession of Daniel Huntington, friend of Gen. Wright and president of the National Academy. It successively went to Mrs. C. R. Huntington, to Augustus F. DeForest, to William Randolph Hearst who placed it with the Kleeman Galleries, from which cured it.

SELECTED BEST

The 1860 portrait by Wright was selected as the best of several by a jury headed by William Butler, who had invited Lincoln to eat at his table after he moved to Springfield from New Salem in Sangamon County.

Lincoln bought the portrait and gave it to Butler. The canvas remained with the Butler family until its disposal in 1911 to Edward W. Paine, from whose estate the University secured it in 1934.

all, the heavy mass of black hair, which was quite long, stood out from his head in a very obstinate way, except where it fell over his forehead, which I discovered was very beautiful and symmetrical. I would add also that when his features were in perfect repose his expression was sad and thoughtful. This was intensified by the drooping of the under lid, showing the white of the eye below the iris."

Early in the second week of Conant's visit to Springfield he announced the completion of his portrait. Making preparations to leave "Mr. Lincoln came over, and, looking at the portrait, said: 'You are not going till this evening? I would like Mrs. Lincoln to see that. If you will let it remain here I will bring her at three o'clock.'" Mrs. Lincoln arrived promptly with her son "little Tad" and his playmate called "Jim." Jesse K. Du Bois and O. M. Hatch also came to view the portrait. When it was unveiled Mrs. Lincoln said, "That is excellent, that is the way he looks when he has his friends about him. I hope he will look like that after the first of November." "Meanwhile Tad 'charged around the room like a young colt.'" He looked into everything—his mother capturing him now and then and holding him in check. Discovering an unfinished portrait (by George Frederick Wright) Tad said to Jim, "here is another Old Abe!" The guests appeared not to notice Tad's remark but Lincoln laughed heartily saying, "Did you hear that Conant? He got that on the street, I suppose."

Before Conant left for Saint Louis he called at the Lincoln home, accompanied by his little daughter whom he had brought to Springfield for company at the hotel. Upon telling them good-bye Lincoln inquired if the girl's mother were living. Conant answered in the affirmative and Lincoln said, "I am glad to know it! Somehow I had got the idea that she was an orphan, and I was afraid to ask about her mother for fear I might hurt her feelings."

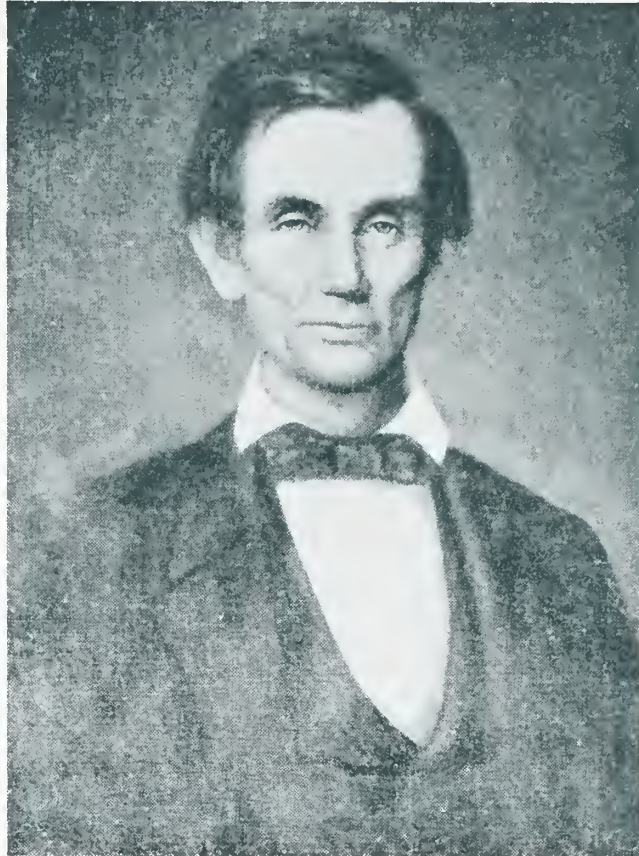
It was Conant's wish that the citizens of Saint Louis would honor him with a commission to paint a full length portrait of Abraham Lincoln. As this did not materialize Conant sold the "smiling Lincoln" to his good friend Colonel James Eads on February 11, 1868. Today the portrait hangs in the Phillipse Manor House at Yonkers, New York, a gift from the late Alexander Cochran Smith of that city. Mr. Smith is said to have paid \$3,750. for the study.

Conant died on February 3, 1915 at the age of ninety-four years. One authority has stated that "during the course of his long life he painted, either single-handed or with the aid of fellow artists, as many portraits of Lincoln as did Gilbert Stuart of Washington in an earlier time." However, of all the portraits which Conant painted—and these include Edwin M. Stanton, Henry Ward Beecher, Dr. James McCash (president of Princeton), Major Robert Anderson of Fort Sumter fame and a host of justices of the Supreme Court—that of the "smiling Lincoln" painted in 1860 remained the most celebrated.

"THE BUTLER PORTRAIT" **BY GEORGE FREDERICK WRIGHT**

George Frederick Wright of Connecticut was one of fifteen or twenty artists who went to Springfield, Illinois in the summer and fall of 1860 to paint Abraham Lincoln's portrait. Unlike many other painters who gathered in Springfield, Wright had a fine academic background both in the classical and art fields of study. He studied at the New York National Academy and was in the life class under Daniel Huntington. At the age of twenty-one (born in 1828—some authorities say 1830) he held the position of custodian of the Hartford Wadsworth Athenaeum Gallery, and in that city he painted very acceptably for five years. He next spent two years abroad—in Germany under Professor Albert Grafle, court-painter of Baden, and a summer in Rome. Returning to the United States he painted in several southern and western cities, but principally in Hartford.

In the late summer of 1860 Wright went to Springfield, Illinois, where he received from the State of Illinois



Portrait of Lincoln painted by George Frederick Wright.

a commission to paint the portraits of thirteen former governors. Wright secured numerous friends in Springfield, among them Jacob Bunn who was later chairman of the Board of State House Commissioners. Later on he spent considerable time in Belleville, Illinois, where he met the daughter of the exiled Italian nobleman, Count Murrazelli di Monto Pescali. In 1866 he married Marca Arelia Murrazelli.

While painting the former governors of Illinois, Wright secured appointments for sittings for his first portrait of Lincoln. Mr. Lincoln was so besieged with artists that he sized up the situation and laid down some rules. He could recognize no favorites, and to show his fairness he told the artists that he would open his mail about nine o'clock each morning at his headquarters in the State House, and that they would be welcome to line up around the room with their easels and paint simultaneously whatever they could for a period of twenty or thirty minutes every day. It was in this room that Lincoln delivered his famous "House Divided" Speech on June 16, 1858. He was in 1860 fifty-one years of age, clean shaven, with a face unwrinkled as yet by presidential cares.

At the end of the period, when his office had been transformed into a studio, and after a great many of the portraits were finished, Lincoln asked William Butler, who had acted as one of his campaign managers, to express his opinion and judgment as to which of the portraits was the best likeness of himself. Butler was one of Lincoln's particular friends and political advisers and was elected State Treasurer of Illinois in the same election that elevated Lincoln to the presidency. This was the same William Butler at whose home Lincoln had boarded for more than five years after his arrival in Springfield.

Acting on Lincoln's request Butler and his wife and their three children, Salome E. Butler, Speed Butler and Henry Wirt Butler, visited the legislative hall to view the portraits with the idea of selecting the one which was the best likeness of Mr. Lincoln. After viewing all

the portraits that were exhibited, the family was in agreement in the selection of the Wright portrait. A day or two later, Butler informed Lincoln of the family's opinion, whereupon the future president brought the portrait from Wright and presented it to his friend.

The picture became known as the "Butler portrait" and it remained in the possession of the family for many years. At the death of William Butler, the heirloom passed on to his daughter Salome and was by her, a short time prior to her death, given to William J. Butler, a son of Henry Wirt Butler. For many years the portrait was exhibited in the National State Bank in Springfield, Illinois.

Next Edward W. Payne became the owner and when his estate was being settled (he died February 19, 1932) the portrait was ordered to be sold by the sheriff to be applied on judgments against the Payne estate. Probate Judge Benjamin De Boice thereupon restored the painting to the custody of the Springfield Marine Bank and directed that the banking institution seek possible purchasers. As Lincoln's fame grew so did the value of the portrait. Lincoln authorities praised its historical accuracy and boldly declared it was worth \$100,000. At this time (1934) it was rumored that J. P. Morgan had offered a large sum for the portrait. Its fame was further enhanced by its exhibition at the Century of Progress in the Illinois Host Building. Eventually the portrait found permanent ownership at the University of Chicago and it now hangs in the Lincoln Room in Harper Hall.

Wright painted two other portraits of Lincoln both of which are bearded. One of these portraits from life was commissioned by General Horatio G. Wright (painted in Washington, D. C. in 1864) and was purchased by William Randolph Hearst. It was later sold to the Kleeman Galleries and is now in the possession of the University of Chicago and hangs in the Harper Room.

The other portrait is described as an allegorical painting (see Rufus Rockwell Wilson: *Lincoln In Portraiture*, page 249-250). For many years it was owned by Mrs. James Campbell of Mystic, Connecticut, whose father purchased the original from Wright. Mrs. Campbell sold the portrait in 1904 to John Stanton Palmer. For a time it hung in the Public Library at Westerly, Rhode Island. Later the portrait was acquired by the late Percy Rockefeller and is now the property of the estate. A reproduction of this painting appeared in *Harper's Weekly*, Vol. 53, February 13, 1909.

In addition to the painting of the Lincoln portraits and the thirteen governors of Illinois, Wright did the portraits of twenty governors of Connecticut. He also painted a portrait of Gideon Welles, Secretary of the Navy under Lincoln, and Dr. Thomas Hopkins Gallaudet, founder of the American School for the Deaf.

Wright died in 1881 and his wife, an artist of unusual talent, lived until 1919. She was a teacher of painting and languages in Hartford. In her long life of eighty-two years she became acquainted with many of the leading characters of the Civil War period. She could remember having heard John Brown discuss his anti-slavery plans with her slavery-hating father. By chance she was a temporary resident of Minnesota in 1862 and was residing at Stillwater at the time of the Sioux Massacre led by Chief Little Crow.

Some Additional Facts Pertaining To The Thomas Hicks Portrait of "The Youthful Lincoln"

(See *Lincoln Lore*, No. 1471, September, 1960)

On November 24, 1940 the Parke-Bernet Galleries, Inc., 30 East 57th Street, New York, N. Y., sold the

Lincoln portrait by Hicks to Kennedy & Co., Art Dealers, 785 Fifth Avenue, New York, N. Y., for \$11,100. From newspaper clippings in the Foundation files it appears that Kennedy & Co., purchased the Hicks portrait for Bernon S. Prentice who owned a collection of American and English paintings.

Parke-Bernet Galleries again offered the portrait for sale on April 19, 1952. According to the *New York Herald Tribune*, April 20, 1952 the "First Lincoln Portrait" was purchased by the late Oscar B. Cintas, a former Cuban ambassador to the United States. Mr. Cintas wanted the portrait as a companion item to the Bliss copy of the Gettysburg Address which he bought for \$54,000 after spirited bidding in the same gallery on April 27, 1949. While Mr. Cintas was present at the sale of the Gettysburg Address in 1949, he telephoned from Havana a bid of \$18,000 for the Hicks portrait. This was the successful bid as the second highest bidder offered \$17,500. It is of interest to point out that at this same sale, during the same session one of Gilbert Stuart's portraits of George Washington sold for \$12,000.

On October 5, 1953, in Havana, Cuba, Oscar B. Cintas made a will by which he bequeathed the Hicks portrait of Lincoln to the Chicago Historical Society "as a sign of admiration and respect for its secretary, Paul M. Angle." At the same time he bequeathed his holograph copy of the Gettysburg Address to the United States to be placed on exhibition in the White House." Since the death of Mr. Cintas, his estate has been in litigation, complicated by another will made in New York on April 30, 1957. However, in 1959 the Surrogate Court of New York awarded the Hicks portrait to the Chicago Historical Society and the Gettysburg Address to the United States under the terms of the 1953 will.

A Presidential Wager Great Pedestrian Feat

"During the last presidential campaign Mr. Edward P. Weston made a wager to the effect that if Abraham Lincoln was elected by the people president of the United States, he would agree to walk from Boston to Washington inside of ten consecutive days, and be present at the inauguration. He will leave the State House, Boston, at noon today, and will be accompanied by two friends, who ride in a carriage a short distance behind him to succor him in case of necessity, and also to see that he carries out his agreement to the letter. He expects to arrive at Washington at 4 p.m. March 3d—the whole time occupied in walking from Boston to Washington to be two hundred and eight hours."

The (Baltimore) *Sun*
February 22, 1861

An English Opinion Of Mr. Lincoln's Second Inaugural

"The London Spectator remarks of president Lincoln's Inaugural Address that 'for political weight; moral dignity and uneffected solemnity it has had no equal in our time.' After quoting from the language of the address, it adds; 'No statesman ever uttered words stamped at once with the seal of so deep a wisdom and so true a simplicity. The village attorney of whom Sir. G. C. Lewis and many other wise men wrote with so much scorn in 1861, seems destined to be one of those foolish things of the old world which are destined to confound the wise, one of those weak things which shall confound the things which are mighty.'"

Fort Wayne, (Ind.) *Daily Gazette*
April 15, 1865

MISS ELIZABETH C. WRIGHT
7 NORTH RIDGE, CONNECTICUT COLLEGE
NEW LONDON, CONN.

January 12, 1961

Dr. R. Gerald McMurtry, Editor,
Lincoln Lore,
The Lincoln National Life Insurance Company,
Fort Wayne, Indiana

Dear Dr. McMurtry:

As my parents were friends of the
Lincolns, I am naturally interested in any stories
about them and have enjoyed reading the Lincoln
Lore. My father, George F. Wright, painted three
portraits of Lincoln from life, one of which you
featured in your Lincoln Lore, Number 1472, October,
1960.

If it is not asking too much, I
shall appreciate it if you will send a copy of the
October issue to my nephew, Mark A. Wright, 1532 ✓
El Prado, Torrance, California, and one to his
daughter, Mrs. Charles J. Helfrich, Apartment 19,
2385 Roscomare Road, Los Angeles, California. ✓

If you wish to charge for send-
ing the Lincoln Lore, I shall be happy to pay for
it, as I find it very interesting.

Sincerely yours,
Elizabeth C. Wright

January 17, 1961

Miss Elizabeth C. Wright
7 North Ridge, Connecticut College
New London, Connecticut

Dear Miss Wright:

We are delighted to receive your letter and learn of the friendship of your parents with the Lincolns, and more especially that your father, George F. Wright, was the famous portrait painter who made three portraits of Lincoln from life.

As requested, we are mailing copies of Lincoln Lore Number 1472, October, 1960 to your nephew, Mr. Mark A. Wright and to his daughter, Mrs. Charles J. Helfrich.

Sincerely yours,

(Miss) Margaret Moellering

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A True Picture Of Abe Lincoln

Wright Portrait Choice Of Experts—And Lincoln

"MANY ARE CALLED, but few are chosen," may aptly be applied to the 22 celebrated portrait painters of America who went to Springfield, Ill., in 1860 to paint Abraham Lincoln's portrait shortly after he was nominated for the presidency.

The painting made by George Frederick Wright stood out so far superior to all others that it instantly was the choice of Mr. and Mrs. Lincoln and their closest friends. It was the only painting Lincoln ever purchased.

Lincoln was a much-photographed man, and scores of paintings were made. None came anywhere near to approaching the Wright painting in revealing the personality of the man. Lincoln was one of those persons of whom it is said: "He just doesn't take a good photograph," or "the picture doesn't look like him."

This fact concerning Lincoln's pictures was strikingly commented upon by Walt Whitman who knew Lincoln, and who wrote:

"Though hundreds of portraits have been made, by painters and photographers (many to pass on, by copies, to future times) I have never seen one yet that in my opinion deserved to be called a perfectly good likeness; nor do I believe that there is one in existence."



LINCOLN'S FAVORITE: This portrait of Abraham Lincoln was painted in 1860 by George Frederick Wright. The painting, now the property of the University of Chicago, was selected by Mr. and Mrs. Lincoln as their favorite.

No, Whitman never saw a "perfectly good likeness" of Lincoln, but there was such a one in existence, left in a home in Springfield where Lincoln hoped to reclaim it for his own home "when if ever" he returned to Springfield. This was the Wright painting, and here is the story of that painting:

George Frederick Wright was a resident of Hartford, Conn. He went to Springfield not primarily to paint a portrait of Lincoln as the others did. He was there for other work.

With so many painters in Springfield to do a portrait of the nominee, and with Lincoln so engrossed with the multitudinous affairs incident to his campaign, it was manifestly impossible for him to give his time to the artists, or even to sit for one painter.

So it was agreed that they all might set up their easels in what is now the Sangamon County Court House circuit court room, surrounding a table at which Lincoln and his two secretaries, Nicholay and Hay, attended to the voluminous correspondence necessitated by the campaign. Here the work was done by the artists and 16 paintings were the result.

Before Lincoln purchased the Wright painting he met William H. Butler, his most intimate friend in Springfield, and asked him to go down and examine the paintings. Butler, his two sons and daughter inspected the paintings. Their unanimous choice was the Wright portrait.

Lincoln told Butler the portrait also

was the favorite of Mrs. Lincoln and himself. Lincoln purchased the portrait from Wright and gave it to Butler to keep at his residence until the Lincolns returned to Springfield to reoccupy their home. Fate, and an assassin's bullet, decreed Lincoln never was to return to Springfield.

When Lincoln left Springfield for Washington he asked that Butler keep his favorite portrait. Since he never returned to reclaim the portrait it hung in the Butler home for many years. Upon the death of Butler, his daughter Miss Salome Butler inherited the picture from him and it remained in her home for many years. In her will it was left to Maj. William J. Butler.

The late Charles W. Post, cereal magnate, who was reared in Springfield, was an intimate friend of the Butlers. He knew all about the Wright painting. In New York he interested the elder J. P. Morgan in the painting. Morgan hoped to add it to his priceless collection of paintings. Post made a special trip to Springfield to ascertain if the painting could be purchased.

When asked at what price he valued the Wright painting Maj. Butler stated that he considered it to be worth \$50,000. Post is said to have replied:

"I can not sell it for \$50,000 but I can sell it for \$500,000." Post was fully convinced the painting was without an equal.

But the purchase of the painting by Morgan never was consummated. Morgan died shortly after Post had the interview with Butler. Maj. Butler eventually sold the painting to the late Edward W. Payne, a Springfield financier who was a collector of note. After Payne's death the painting passed from the Payne estate to the University of Chicago.

Experts who have seen all the paintings of Lincoln agree that the Wright painting contains certain features not revealed in other pictures of Lincoln. It reveals the lineaments of Lincoln's great character, his melancholy, his sadness, his shrewdness, those expressions which Whitman observed were missing in all the pictures he had seen. Had Whitman ever seen the Wright painting he doubtless would have exclaimed "That is the true Lincoln." Whitman commenting upon the expression in Lincoln's face, wrote:

"I see v e r y plainly Abraham Lincoln's dark brown face, with the deep cut lines, the eyes, etc. Always to me with a latent sadness in the expression. We have got so that we always exchange bows, and very cordial ones.

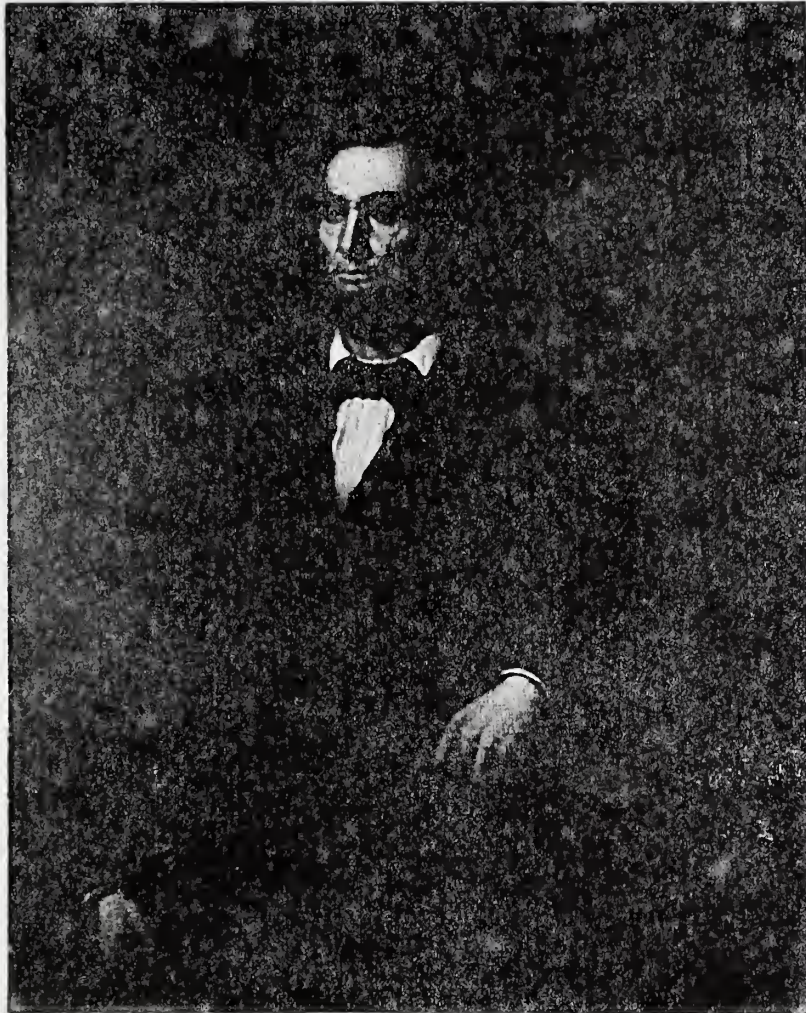
"Far beneath his smile I noticed well the expression I have alluded to. None of the artists or pictures have caught the subtle and indirect expression of this man's face. One of the great portrait painters of two or three centuries ago is needed."

George Frederick Wright



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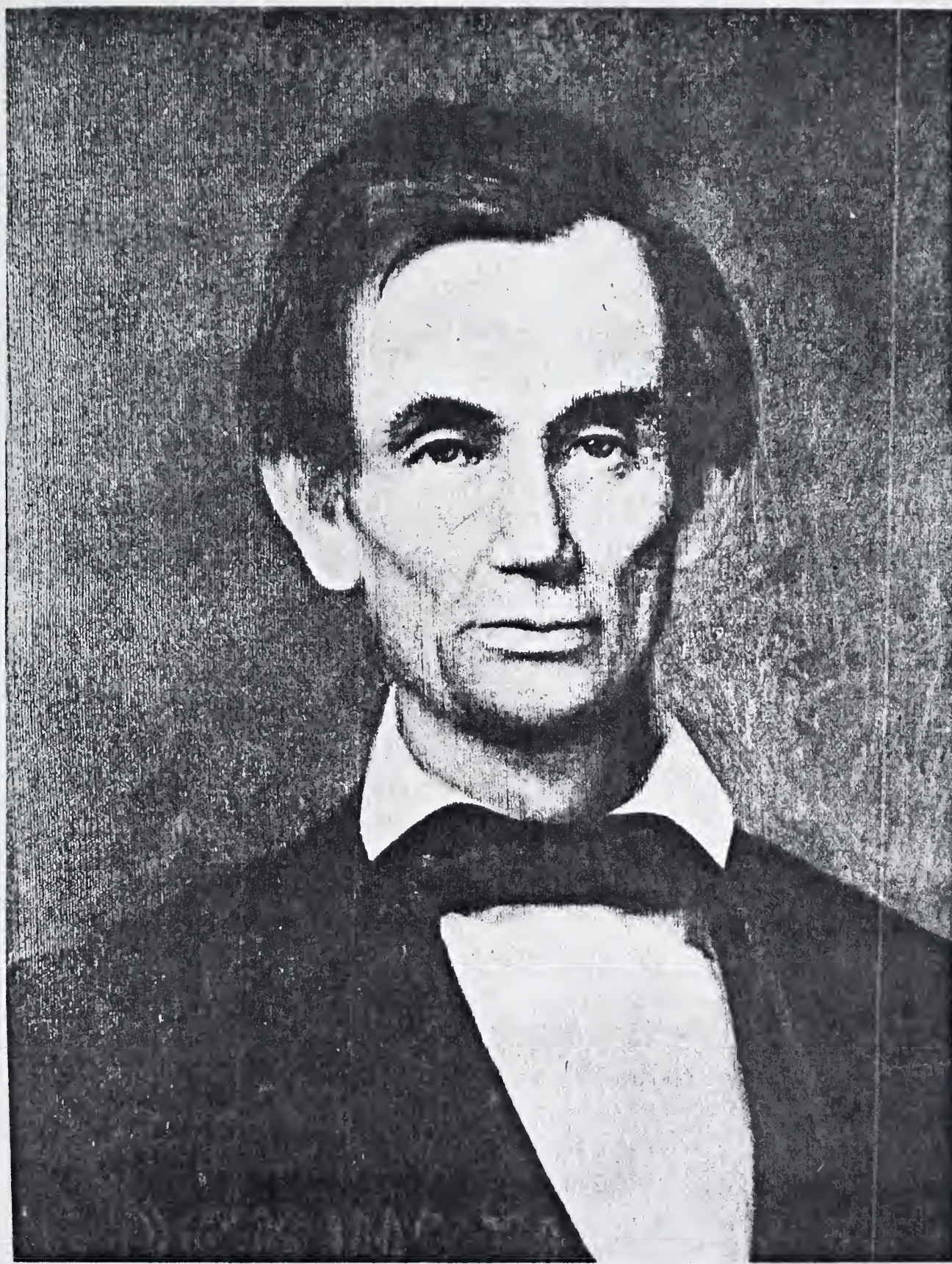


ABRAHAM LINCOLN

1809-1865

George Frederick Wright

Lincoln sat for three portraits by Wright. This one, the last, was begun in the summer of 1864. It shows Lincoln standing alone, in his hand a rope, perhaps that of the Ship of State, while in the background appear the black storm-clouds of the Civil War.



Abraham Lincoln After His Election.

The portrait was made from life by George Frederick Wright and presented to the Civil War President by William Butler, his friend and campaign manager.

WRIGHT, GEORGE
FREDERICK H.

DRAWER 19A

Artists-W

